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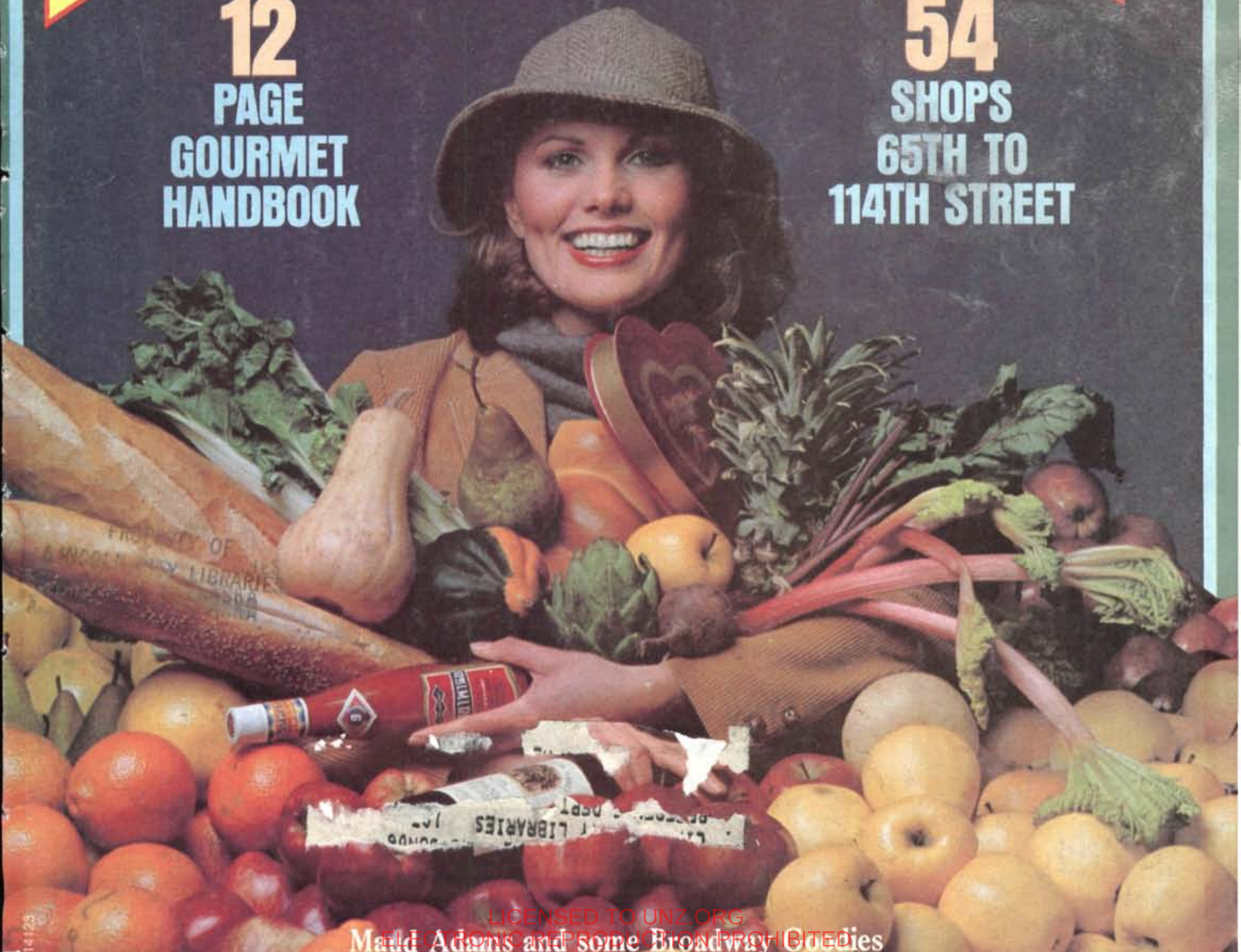

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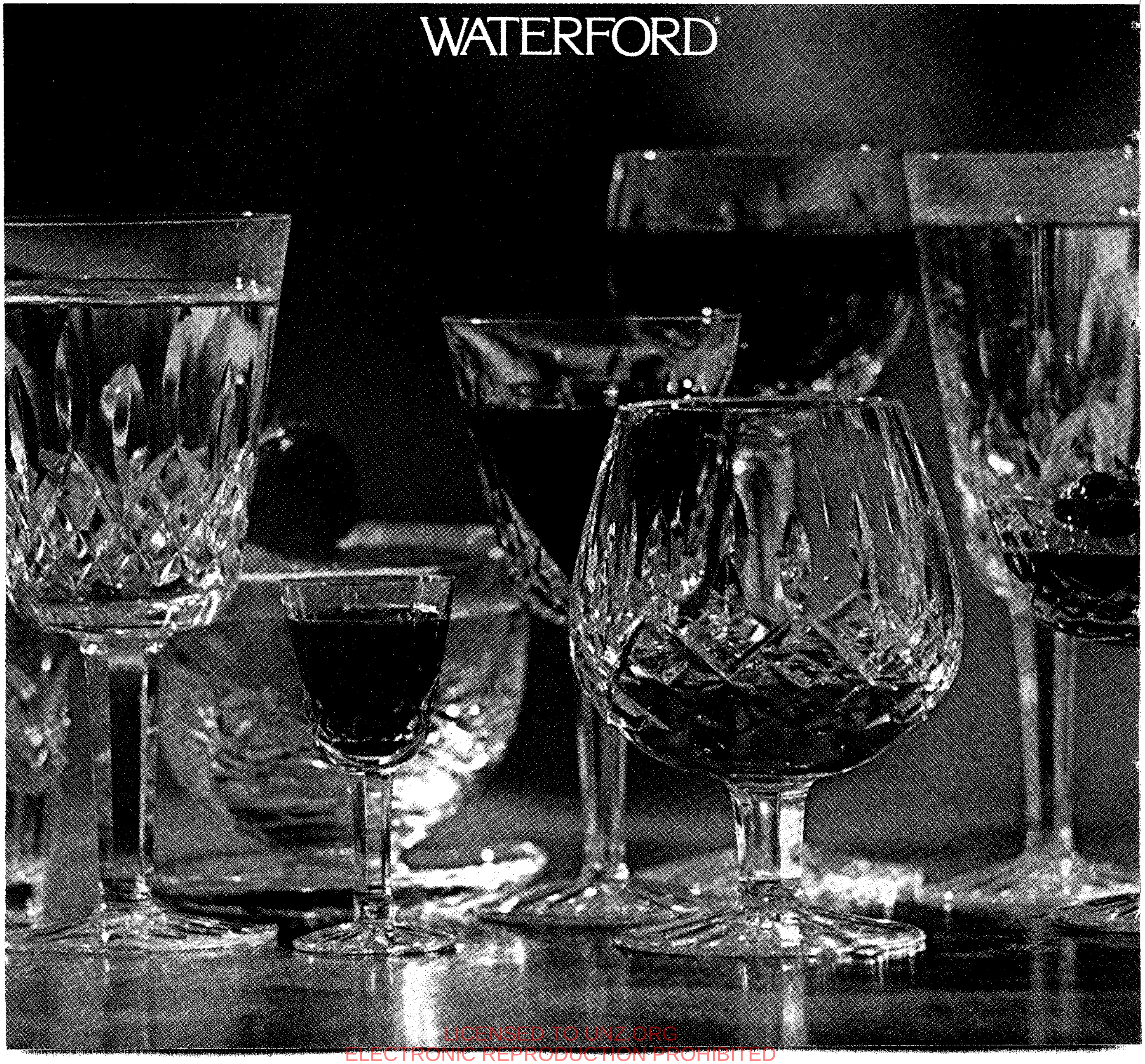

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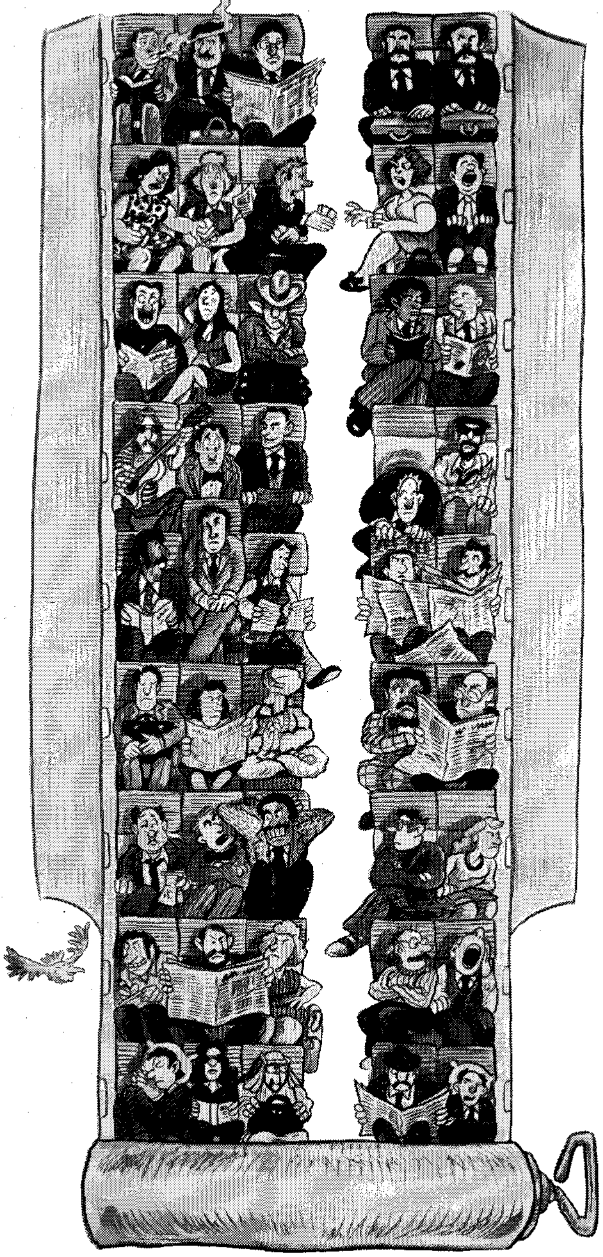

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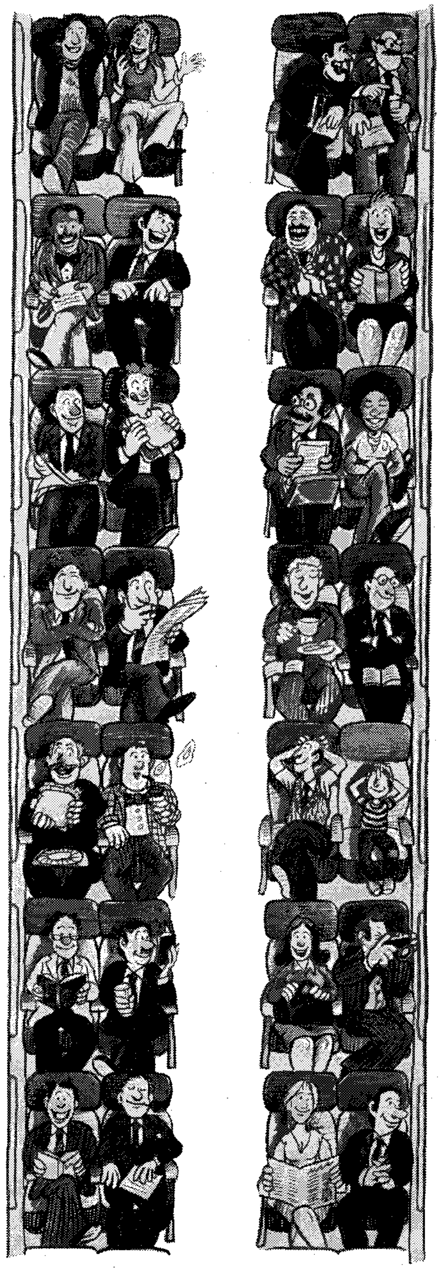

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CONTENTS

JANUARY 31, 1977

Page 26
How We Will Beat the Energy Crisis
By Andrew Tobias
At last. Here is the good news about our enslavement to the energy-owning sheikhs. Tobias reports on the ingenious energy-saving devices and alternatives to foreign oil already being tried and successfully used by many enterprising Americans.

Page 32
The Ice Age Cometh . . . Or Is It Just Another Lousy Winter?
By Steven S. Ross
We don't need the weatherman to tell us it's cold outside, but we need him, and climatologists, to tell us if we're in for a lot more of the same. Some of them say it's just the weather law of averages catching up with us, but a few gloomy experts think we're heading into a new ice age. But don't panic: It takes a few thousand years to build up a good global glacier.

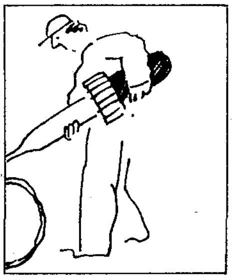
Page 37
Special Twelve-Page Handbook:
Food, Glorious Food, Up & Down Broadway
By Florence Fabricant
If you live uptown, there's no need to travel down to Chinatown or Casa Moneo when it comes to food—Broadway from 65th to 114th is a league of nations. From Acker, Merrall & Condit (the oldest licensed package store in the state) to Zabar's (is there a soul left who doesn't know about Zabar's?), you'll find everything from bagels to barbecue, from bean curd to baba ghannooj. Equipped with map and money and Ms. Fabricant as your guide, it's time to take a walk.

Page 54
The New (Sob!) Masculinity
By Dorothy Seiberling
We all know what happened to Muskie when word got out that he cried in public. Today it's the *in* political thing for men to cry—so all the front-runners managed to tear up at opportune times during the past election year. Weep no more, my ladies. The men can do it for you.

DEPARTMENTS

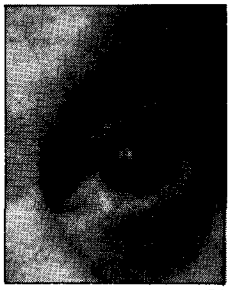
Page 6
The City Politic: The Wizard of Ooze
By Doug Ireland
The mellifluous voice of Percy Sutton, a.k.a. the Wizard of Ooze, is one of his most effective tools as he sets his sights on the mayoralty.

Page 8
The Bottom Line: The Year's Biggest Ripoff Artist?
By Dan Dorfman
John Forma, who turned $2,000 into an $18-million business in just fifteen months, invited our man Dorfman to join him in selling London commodity options. Dorfman declined, saying he hasn't yet reached the point where he wants to rip off friends, or strangers, just to make a fast buck.


page 26

page 32

page 37


page 54

page 76

Page 60
Brief Lives: Simon Gray—Otherwise Involved
By Oleg Kerensky
Mr. Kerensky, a London-based theater and dance critic, checks in with the author of *Butley* and the incoming *Otherwise Engaged.*

Page 62
The Insatiable Critic: I Love Le Cirque, But Can I Be Trusted?
By Gael Greene
Although Ms. Greene found Le Cirque disappointing two years ago, return visits have convinced her that the kitchen, while occasionally mediocre, can be imaginative, ambitious, sometimes dazzling.

Page 67
Music: Horne of Plenty, "Prophète" With Honor
By Alan Rich
Meyerbeer's *Le Prophète* isn't much of an artwork, but the Met's revival is the triumph of sheer bedazzlement over common sense.

Page 68
Theater: Rave Revue
By Alan Rich
Nightclub Cantata is an appealing tribute to the talents of young Elizabeth Swados, its creator.

Page 70
Movies: "Providence"—Improvident, Imprudent, Impossible
By John Simon
Alain Resnais is a talented director who has made some interesting films, but *Providence* is his first unmitigated disaster.

Page 76
Your Own Business: Stock Options—When It Pays to Exercise
By William Flanagan
If a company is acquired, its stock usually soars. But as *New York* staffers recently discovered, a stock in the portfolio is worth two in the option.

Page 88
American Journal: Abu Daoud and Some Doubts About Things French
By Cleveland Amory
France's release of Palestinian guerrilla Abu Daoud has, in turn, released some not-very-pleasant thoughts about the French.

MISCELLANY

Page 11: **In and Around Town**
Page 56: **New York Intelligencer**
Page 58: **Best Bets,** *By Ellen Stern*
Page 66: **London Sunday Times Crossword**
Page 69: **Travel Services**
Page 75: **Sales & Bargains,** *By Leonore Fleischer*
Page 78: **New York Classified**
Page 85: **Town & Country Properties**

Cover: Bountiful Broadway, photographed by Matthew Klein and featuring Maud Adams.

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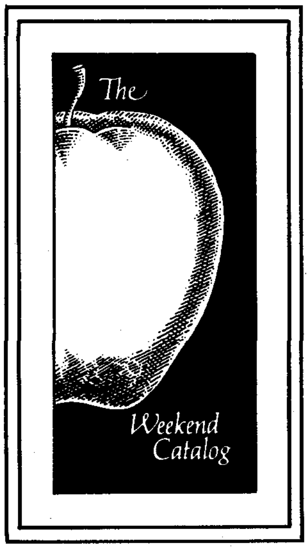

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The City Politic / Doug Ireland

THE WIZARD OF OOZE

The man who wants to be the first black mayor of the city of New York plays a musical instrument that is one of his key political weapons. That musical instrument is his voice.

The voice belongs to Percy E. Sutton, president of the borough of Manhattan. It is one of the most mellifluous in this city or any other. It can purr with the faintest whisper of a Texas accent. It can undulate with a preacher's rhythms. It can crackle with anger, ring out an exhortation, or lull you to sleep. You can listen to Percy Sutton play his voice for hours. It has earned him the nickname the Wizard of Ooze.

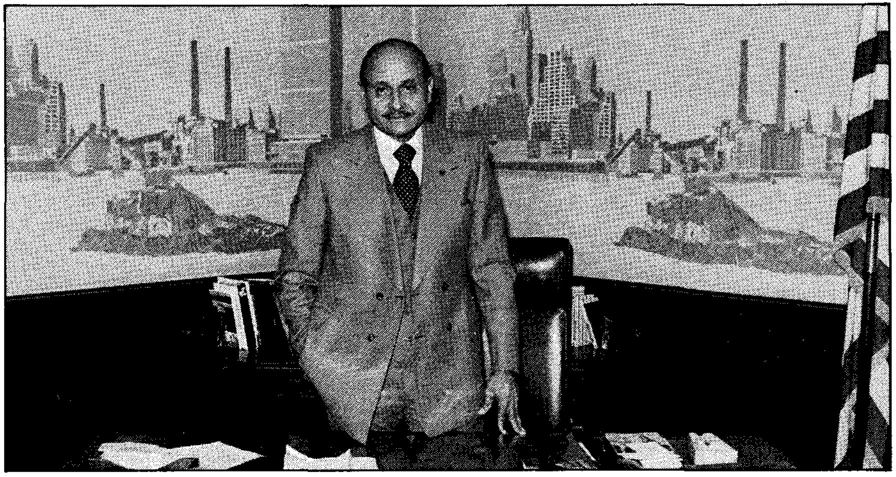
Sutton purred his intentions to Mayor Beame at a Gracie Mansion breakfast in mid-January. By the time Percy and Abe sat down, however, word had already leaked to the press of Sutton's plans—surprising some who had taken at face value Sutton's frequent declarations that he would not run against Beame.

"I honestly believed he would never run for a second term. I've seen what crises such as he has faced can do to a person. I've seen the trauma of Abe Beame at close hand, and I didn't think he would want to go on," Sutton explains. "Besides, I didn't want a head-on confrontation between Jewish Abe Beame and black Percy Sutton, and with other Jewish candidates like Ed Koch and Andy Stein coming into the race, that confrontation is eliminated," he adds. "At 56, I can't afford to wait any longer. I drive myself hard, and that's why I will seek only one term as mayor. At the end of my term I'll be 60 years old chronologically, but in terms of body drain and energy drain I'll be 64. You've got to pack eight years' effort into four years' work if the city is to survive."

Can Sutton win? A lot of smart money thinks he has a good shot.

He'll have the support of nearly every black elected official, regardless of faction (an exception: Bronx State Senator Joseph Galiber, law partner of Representative Mario Biaggi). Most street-smart blacks think he'll have 90 percent of the black vote. Brooklyn Democratic County Leader Meade Esposito has privately conceded that Abe Beame faces a tough reelection fight without a black base. And as Sutton points out, "If blacks give me the 73 percent turnout they gave a man named Jimmy Carter last November, I've already got more votes than anyone else received in the first primary four years ago."

FRED W. MC DARRAH



Vocal wizardry: *Percy Sutton might play his voice right into Gracie Mansion.*

The tensions between blacks and Hispanics generated several years ago by fights over control of antipoverty programs have vanished. The fiscal crisis has decimated those programs and forced a united front to maintain basic city services. If Herman Badillo does not run for mayor, Sutton stands to take a sizable chunk of the city's Puerto Rican vote.

Badillo dislikes Sutton. At the opening of this year's legislative session in Albany, he rounded up all the Hispanic votes in the Black and Puerto Rican Caucus to elect Brooklyn Assemblyman Albert Vann as caucus chairman over Harlem State Senator Carl H. McCall on the ground that McCall "is Sutton's man." (Ironically, Vann is at least as responsive to Sutton as is McCall.)

Badillo may support his congressional colleague Ed Koch, but it is doubtful whether he could deliver many Puerto Rican votes to the able but uncharismatic East Side representative.

Sutton's Manhattan base is deep. His support in the borough cuts across divisions of race, income, age, and ethnicity. He's been its president for eleven years. He'll get a big piece of its vote.

The big question: Can Sutton get the Jews? The ethnic Jews are Abe's—the Hasidim, the old-timers on Pelham Parkway and in Flatbush. In effect, Percy Sutton's candidacy is a gamble that there is enough liberalism, enough pragmatism, enough compassion left in our town that white people can look at him without panicking. He's betting that the middle class will see him as one of their own.

"When they see him as an individual it will break down the stereotypes," says Frank Baraff, Sutton's special assistant and a key strategist. Baraff, a young intellectual, very quiet and very smart, sees the campaign clearly. "Sure, there's a lot of prejudice in this city, but there's more anti-Beame feeling. Last August only 15 percent of registered Democrats said they'd favor his reelection in a poll we took." Baraff has begun carefully assembling a campaign team: pollster Richard Dresner, who has worked for Senators Birch Bayh and Pat Moynihan and is now associated with Louis Harris, and media man Tony Schwartz are already on board. Together with Baraff, they are crafting commercials to run the week Sutton announces.

Percy Sutton will have money, too: "Whatever we need," he says with quiet determination. Harlem multimillionaire Lloyd Dickens—whom Percy defeated for the Assembly in 1964—will serve as treasurer, and has pledged personally to raise $100,000. Picking Dickens underscores the campaign's appeal to the growing black middle class, which will be a major source of funds. Sutton, who has raised money for other black mayors—Los Angeles's Tom Bradley, Newark's Ken Gibson, Atlanta's Maynard Jackson—will now benefit from their help. Sutton's Texas connections are significant: His polit-

Doug Ireland, a free-lance writer and former self-styled political hack, ran Bella Abzug's recent campaign.

ically active family there owns huge chunks of downtown San Antonio, and Texas Governor Dolph Briscoe has pledged to help bring in the bucks. As one of Harlem's leading lawyers for twenty years, Sutton represented many entertainers, including Sarah Vaughn, Billy Eckstine, and Redd Foxx, among others, who, with names like Stevie Wonder and Linda Hopkins, will perform for him and corral their white friends too. And as a strong supporter of the theater district, Sutton can count on plenty of help from Broadway.

While the real-estate money will stick with Abe Beame, Sutton has his own white backers. Columbia Pictures board chairman Leo Jaffe has already held several informal get-togethers for Sutton, and investment banker Herbert Allen, a big Democratic giver, is a Sutton fan. A behind-the-scenes friend is George Klein of Barton's Candy, who worked on Gerald Ford's campaign. The finance chairman will be Alan Hirschfield, New York president of Columbia Pictures.

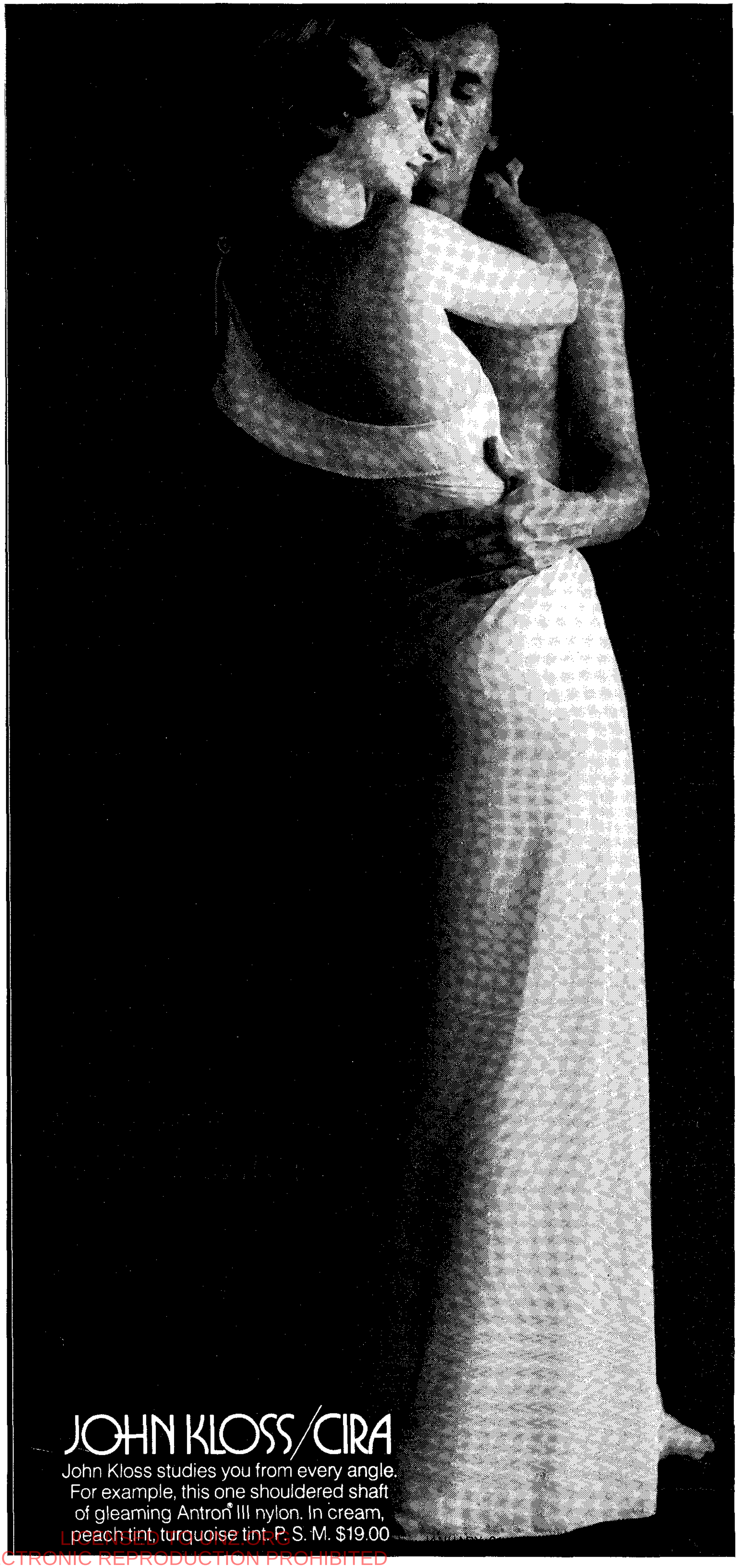
The issues: crime, welfare, education, jobs.

"Crime is the prime issue," says Sutton, "and jobs. If you don't deal with crime, then you have a continuing drain on jobs. The federal government isn't going to save New York City. Abe went down to see Jimmy Carter and all he came back with was a picture. Putting on 10,000 new police would cost $340-million. It can't come from this city's budget. If it can't, that ought to be said.

"People have been unwilling to deal with crime as a moral issue. . . . One hundred years ago crime in this city was much worse. But the people who were committing those crimes were different —they were part of the majority. Certainly poverty and unemployment are the causes, but you can't wait for those ills to be cured to attack crime. It's a question of leadership," Sutton says, smacking the table with his open palm. "We've got to go out into the community and organize the spiritual, school, and neighborhood leaders. We've got to create an anticrime atmosphere."

"I believe Percy can talk more effectively on crime than anyone else, including Mario Biaggi," says Baraff. "He can be tougher on crime and welfare cheats than anybody, the same way only Nixon could make peace with China. He's going to confront the issue of his blackness the same way John Kennedy confronted his Catholicism in West Virginia. People will believe him on crime and welfare because he knows where those problems come from."

If politics admitted of candor, the Wizard of Ooze's slogan might well be: "It takes one to know one." ▬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THE YEAR'S BIGGEST RIPOFF ARTIST?

From $2,000 to $18 Million

Many of New York's most prominent names turned out in Washington last week for the presidential inauguration, including Hugh Carey, Abe Beame, and real-estate biggie Bob Tisch. Also on hand from the Big Apple was 35-year-old John Forma, an ex-stockbroker and a sizable contributor ($25,000) to Jimmy Carter's presidential race. Surely an invitation to such an illustrious affair had to be a happy and satisfying moment in the life of Brooklyn-born Forma, who only four years ago (in February of 1973) was penniless, suffered a temporary breakdown, and managed to get his bed and board by being kept by an airline stewardess.

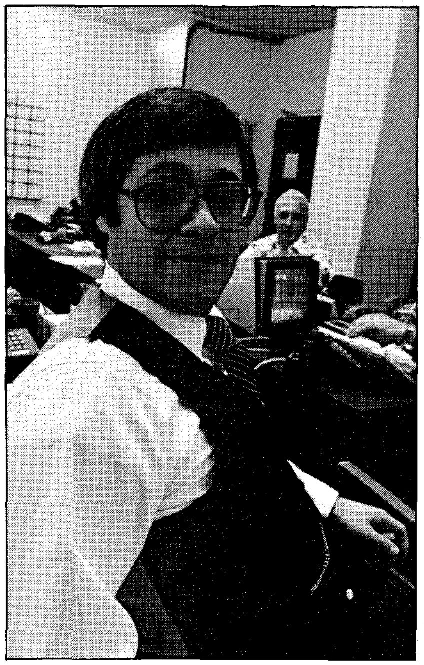
Forma, an acknowledged master salesman ("Just give me the Yellow Pages," he boasts, "and I'll have hundreds of clients"), has also accomplished something else of which he can be duly proud. He personally engineered probably the biggest comeback story of the securities business in 1976.

In October of 1975, Forma scraped together about $2,000 and started his own firm, British American Commodity Options Corporation, at 80 Wall Street. It was an inauspicious beginning—one man, one office, and one telephone. But since then, that one office has been expanded to five floors. That one-man staff has swelled to 225 employees, of which 180 are commodity-options brokers (all of whom work strictly on commissions). And the monthly phone bill now runs a staggering $125,000. British American also has an office in Miami, and Forma recently started a similar business (of which he owns 50 percent) in Toronto.

In its fifteen short months, British American—which sells London options on such commodities as cocoa, coffee, copper, and sugar—has run Forma's $2,000 into a flourishing $18-million-a-year business with pretax profits of about $1.5 million. Forma, who owns the company outright, recently took about $850,000 out of the firm, still leaving it, he tells me, with a net worth of about $500,000.

A London commodity option—a speculator's dream because it requires as little as 10 percent margin—is similar to an option sold in the United States by the Chicago Board of Options Exchange or the American Stock Exchange. It gives the purchaser the right to buy a commodity at a specified price in a fixed period of time (generally from three months to one and a half years).

MATTHEW KLEIN



Forma: *Banned by the SEC, but thriving.*

British American, one of the largest independent commodity-options brokers, wins raves for its great success. But some Wall Streeters regard the company (and some others in the field) as strictly ripoff artists. In fact, some say these brokers are the biggest ripoff artists around.

For example, let's say you wanted to buy a commodity option from British American that costs $10,000. The firm adds to this its commission (or markup), which, in British American's case, averages an incredibly high 32.8 percent. Thus, the option would cost you around $13,300. But you could buy that very same option at substantially less by simply shopping around. Shearson Hayden Stone, for example, would charge you a commission of about $50 on that same $10,000 option.

I told Forma at a recent dinner interview that I thought an investor must be balmy to buy a commodity option from British American at such an obviously excessive markup. I said it would be like buying a $60 stock and paying $80 for it.

Needless to say, my comment didn't sit too well with Forma. "Someone," he said, "has to pay for our research department, our training program for salesmen, and our costs of doing business. . . ."

Forma, a strapping six-footer who wears expensive suits and sports flashy jewelry, credits much of his firm's success to the purchase (for clients) of 4,000 coffee contracts over the last fifteen months during a period of rising coffee prices. "We cornered the coffee market," Forma said. But then, thinking about that remark, he hastened to add: "Don't say that. Just say we controlled $50-million worth of coffee." (He's now pushing sugar and copper.)

Another reason for Forma's success is the hard-sell of his 180 brokers, who receive a lofty 10 percent of the very high commissions. Forma tells me some of his salesmen who've been with him over a year have earned anywhere from $80,000 to $250,000. For 1976 alone, the average salesman, Forman added, earned between $35,000 and $40,000.

"You really ought to work for me instead of *New York* Magazine," he said. "The money's much better."

I couldn't do it, I thought. I haven't yet reached the point where I'd rip off friends, or even strangers, just to make a fast buck.

You might wonder why, with such a high-powered selling staff, Forma doesn't sell securities as well. The answer is, he can't. He had his license taken away from him for at least five years by the Securities and Exchange Commission in May of 1975. This stemmed from problems he had during the years (1968 to February of 1973) he ran his own brokerage firm, Forma Securities, which specialized in over-the-counter securities. "If there was a hot stock, we were in it," he said. And that was one of Forma's big problems. When the over-the-counter market collapsed, so did the prices of some 200 unlisted stocks that Forma made markets in. As a result, Forma, who has worked at a slew of brokerage houses in the seventeen years he's been in the securities business, was forced to call it quits because of insufficient capital.

But that wasn't all of Forma's problems. The SEC didn't react too kindly to Forma Securities' misuse of $75,000 worth of a customer's stock to run its business. So, it later took away Forma's license.

The SEC doesn't have jurisdiction over the regulation of commodities. They're enforced by the Commodity Futures Trading Corporation; thus, the

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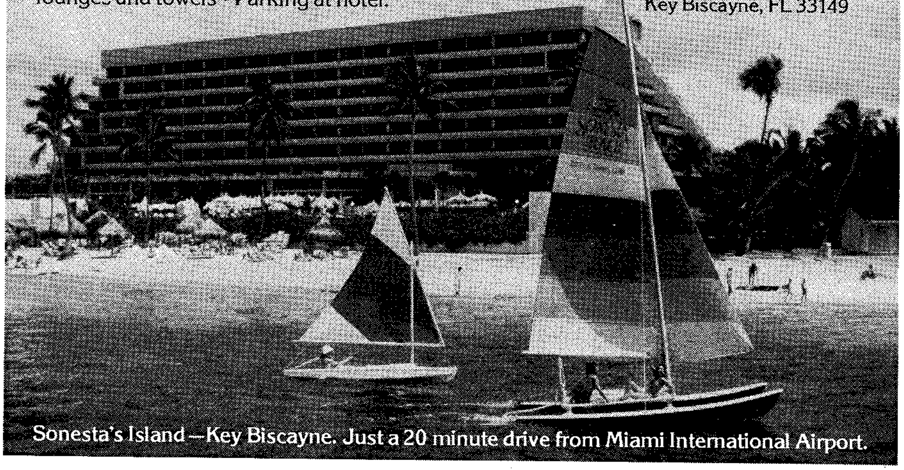
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SEC ban doesn't affect Forma's ability to operate as a commodities broker.

"I ought to thank the SEC," Forma quipped. "If it wasn't for them, I might not have made all the money I did."

That's not, however, how Forma felt in February of 1973 after the SEC closed down his business. "I was penniless," he recalled, "wiped out. I lived with a stewardess for six months and she supported me . . . and I probably had a temporary breakdown." In August, though, his sole support walked out, and, Forma recalled, "I had nothing to eat. It may have been the best thing that happened to me. I had to face reality and so I went back into the brokerage business." That lasted until he lost his broker's license. And then came commodity options.

Some Wall Streeters I know insist that British American Commodity Options is on its way out—maybe very soon—as a viable entity. They point in particular to tough new rules by the Commodity Futures Trading Corporation which require full disclosure to customers of all markups. "That ought to soon put an end to the boiler-room tactics of Forma and his crowd," one regulatory official told me.

The CFTC has refused thus far to give Forma a license as a futures commission merchant, citing his past problems with the SEC and its allegations that British American has misled customers as to the nature of the guarantee of the options. The CFTC lost in the courts on this score, but it's still trying to get rid of Forma through internal administrative proceedings.

Forma's response was immediate and biting. "The people at the CFTC," he said, "are a bunch of morons. They don't know what the hell the business is all about."

With that, Forma quickly changed the subject, telling me about all the millions he was going to make from his current and future gas finds in a field in Franklin, Pennsylvania. "I could be worth $20 million someday, maybe more. Who knows? And my commodity-options business in five years could be doing $100 million in sales." But Forma, who drives about in a $25,000 Mercedes, insists he's still a simple man at heart. "I still live in a $350-a-month apartment in Astoria, Queens . . . with a Pan Am stewardess [not the one who left him]."

But what about the people who say you run a high-pressure, boiler-room operation that's headed for the garbage heap?

"That's bull----," Forma howled in reply. "Ask people in Wall Street. They'll tell you I have nine lives . . . but nineteen is more like it. My company will be around a lifetime." ■

MOVIES AROUND TOWN

EDITED BY RUTH GILBERT

OPENINGS AND CURRENT ATTRACTIONS ON THE NEW YORK SCREEN

Jan. 25 thru Feb. 1

(Listings subject to last-minute change)

Friday, January 28

Freaky Friday–Barbara Harris and Jodie Foster star as a mother and daughter who accidently change places for a day. Rounding out the cast are John Astin, Kaye Ballard, Ruth Buzzi, and Patsy Kelly. A Walt Disney production. Guild; RKO 86th I.

THE MOVIES

All Screwed Up–Lina Wertmuller's film is about the migration of Southern Italians to the heavily industrialized city of Milan. A bunch of young workers form a commune and the work examines their adventures both inside and outside the apartment they have taken over and refurbished. However, the film does not truly come off because the writer-director has bitten off more than she can chew; there are too many main characters and stories and problems crowded into a relatively narrow compass. 1/30,31 RKO 59th Street II.

Blow-Up–A borderline Antonioni film: not one of the great ones, but not one of his failures. About a photographer who uncovers a murder that may not be a murder, mod London seen through Italian eyes, and our old friends, illusion and reality. Some unappealing posturing, but also some highly cinematic excitement. As always with Antonioni, splendid scenery and fine cinematography. 1/26, Bleecker St Cinema.

Bound for Glory–David Carradine portrays Woody Guthrie in an autobiographical film about the legendary folksinger. It deals mostly with the Depression, the Dust Bowl, and the desperate people traveling to California where new horrors await them. Seeing this film, directed by Hal Ashby, is the nearest thing to leafing through the album of a great photographer (Haskell Wexler). Coronet.

Carrie–Brian DePalma's tale of horror starring Sissy Spacek, John Travolta, and Piper Laurie. Thru 1/27, Guild; Victoria 46th.

The Collector–A fine film by William Wyler that is in some ways superior to the John Fowles novel on which it is based. The splendid acting of Terence Stamp and the lovely Samantha Eggar turn this story of the tragic kidnapping of an enlightened young woman by a gnarled and repressed Cockney into something much more moving than Fowles's allegory—a flesh-and-blood drama. With a notable score by Maurice Jarre. 1/25, Bleecker St Cinema.

Cousin, Cousine–A charming and droll film by Jean-Charles Tacchefla that goes a long way toward restoring the good name of the wayward French cinema. It is about family relations, children growing up, and, mostly, two adults finding themselves in a truly fulfilling relationship, adultery be damned. Very unassumingly it says a good deal, and is beautifully written, directed, and acted, with fine photography and catchy music. Paris.

The Day That Shook the World–Veljko Bulajic, Marshal Tito's favorite director, deals in this film with the assassination of Archduke Ferdinand at Sarajevo, which precipitated World War I. It is a model of everything a historical film should not be. It does not make historical and political data sufficiently clear, it does not involve us in the lives of the participants, it invents some cliche figures and stereotypical incidents, and it is shot with a dogged literalness and ponderosity that should endear it to all authoritarian heads of state. Festival.

Dinner at Eight–Still the best of all those all-star omnibus vehicles, thanks to some of the best comedic timing you'll ever see (from Marie Dressler and Jean Harlow most of all). You do, however, have to put up with a lot of Billie Burke's quavery chirping, and with Lionel Barrymore's absurd notion of what constitutes noble pathos. 1/27-29, Theater St. Marks.

The Enforcer–Clint Eastwood stars in another shoot-'em-up thriller; directed by James Fargo; with Harry Guardino and Bradford Dillman. Criterion; RKO 59 I; Loews Triplex.

Face to Face–Ingmar Bergman's latest is doubly disturbing. First, because it may be the most harrowing portrayal ever of a nervous breakdown, and, secondly, because it shows a supreme filmmaker in total control of his medium merely marking time. The one incontrovertible splendor of the film is Liv Ullmann's performance. It is not just sublime acting; it is a piece of great, invaluable daring. Thru 1/27, St Marks Cinema.

Farewell, My Lovely–Dick Richards has directed a remake of *Murder, My Sweet* (1945). By either name, the film smells unsweet. The plot remains hard to follow and less than persuasive. But ingenious cinematography by John *(Chinatown, The Fortune)* A. Alonzo conveys period atmosphere through his very palette, and seediness or menace through superb lighting. And those wishing to feel nostalgia for 1941, can, through Dean Tavoularis's production design, get all they want here. 1/26-2/1, Olympia.

The Front–Martin Ritt's film is all facade, posturing, cliches, and cutenesses; it might as well have been made by people whose information about McCarthyism came from a couple of magazine articles, and whose knowledge of human beings from Earl Wilson's column. Even at that, the film may owe its existence to the fact that it deals with blacklisting on television only, and does not foul its own nest, however prefouled that may be. Art; New Yorker; 1/26-2/1, Playboy.

Les Galettes de Pont-Aven–Directed by Joel Seria, this tale of an umbrella salesman by profession but an artist in his heart stars Jean-Pierre Marielle, Jeanne Goupel, and Dolores MacDonough. 68th St Playhouse.

TOUGH LADY

Dick Emery in one of his many disguises he adopts in **Get Charlie Tully,** tale of conmen who hoodwink an Italian into believing they have arranged a marriage between his son and Princess Anne for a million-dollar fee; directed by *Cliff Owen.* Fine Arts.

Harlan County, U.S.A.–Barbara Kopple's well-intentioned piece of work about a coal miners' strike in Kentucky that lasted thirteen months and led to, after the brutal shooting of a miner, the mine owners' acceding to the miners' demands, which were nothing more than the right to unionize. Cinema II.

The Holes–A group of people, fed up with modern life, retreat to the caves and catacombs, the old mines and quarries that form the basement of the city of Paris. Film is directed by Pierre Tchernia and stars Philippe Noiret and Charles Denner. Eastside; U.A. East.

Jonah Who Will Be Twenty-Five in the Year 2000–An Alain Tanner film, composed of rambling episodes from the lives of eight good people, more or less left-oriented Genevans or French from across the border, all of whom will act as mentors to Jonah, who is about to be born to two of them. There are a few pleasing performances, notably from Jacques Denis, Raymond Bussieres, and the imcomparable Miou-Miou. Thru 2/1, Quad.

King Kong–This new version, directed by John Guillermin, tried hard to come up with things the original lacked—Freud, feminism, ecology, social satire, spoofing of astrology, and above all, sympathy for the ape. The romance now is much more between beast and girl than between boy and girl. But nothing substantial has been added and something considerable has been forfeited. Loews Orpheum; Loews State I.

The Last Tycoon–The movie version of F. Scott Fitzgerald's book is an honorable failure, honorable because it tries to serve its vision of the original faithfully; failure because that vision falls considerably short of Fitzgerald's. Elia Kazan directed, and his naturalism laced with expressionalistic touches introduces elements to disharmonize with Harold Pinter's screenplay, and Fitzgerald's book. Robert De Niro's Monroe Stahr, the protagonist, is perfection itself, but Ingrid Boulting, the Kathleen, is disastrous. Cinema I.

Madame Bovary–Jennifer Jones enacts this archetypal tragic bourgeoise heroine in a way that would have made Flaubert exclaim: "Madame Bovary, c'est moi???" A typical Hollywood "classical" mishmash that never gets closer to the spirit of the French than Louis Jourdan, surely the most Californian of all Frenchmen. 1/30, Carnegie Hall Cinema.

Madam Kitty–Helmut Berger, Ingrid Thulin, John Ireland in a film about Fraulein Kitty Schmidt's salon, whence came the Nazi hierarchy to organize a listening post, snooping on men before, during, or after the act of lovemaking. Quad; Cinerama II.

Marathon Man–John Schlesinger's tale of espionage and double agents, where the C.I.A. is as villainous as the big-time ex-Nazi (Laurence Olivier) now based in South America, has as its hero a little Jewish schlemiel (Dustin Hoffman) who, after he has been kicked and tormented too much, asserts himself and destroys all his torturers. 8th St Cinema.

The Marquise of O...–Eric Rohmer's film version of Heinrich von Kleist's 1808 novella is as intelligent and successful as such an undertaking can get. The liberties the director has taken are minimal, and generally inventive as well as dramatically justifiable. From 2/2, Quad.

Mikey and Nicky–In Elaine May's current debacle, this gifted comic artist has chosen to make something impossible: a film about two horrid fellows alternatingly abusing or greasily cajoling each other (and equally repulsive either way) when not getting into fights with other men or, for a little variety, maltreating the hapless women in their lives. It does not begin to work. The only way to describe it is as a celluloid death wish, a desperate challenge to the audience to dare like anything about the film. New Yorker.

A New Leaf–Elaine May's first film ran into considerable interference from the studio, but, in its reedited version it is still a pleasant but uneven comedy with blackish overtones, and a few lapses into the sophomoric. Walter Matthau is in his top growling form, and Miss May herself contributes a touching performance. New Yorker.

Network–Sidney Lumet's latest film is a further lap in Paddy Chayefsky's, the scenarist's, fascinating race against decrepitude and impotence. But Lumet continues to improve as a director, and the acting, by William Holden, Robert Duvall, Peter Finch, Faye Dunaway, Beatrice Straight, is impressive. Sutton; Paramount.

Nickelodeon–There are also other ways, of course, for a film director to self-destruct, and Peter Bogdanovich's is to make the crudest, stupidest unfunniest farce of this or any year, with two hours' worth of laughs guaranteed to stick in the craw if they do not sink to the pit of the stomach. Ostensibly it all has to do with early filmmaking and the brutal warfare waged by the one big movie company against all the little ones; but it's only an excuse for Bogdanovich to tack every joke he has cribbed onto the subject of moviemaking. Columbia I & II.

The Pink Panther Strikes Again–Distinctly superior to its predecessor, *The Return of the Pink Panther,* this one features also some jolly movie parodies and mild political satire along with good-natured and often amusing slapstick, old hat though it may be. With Peter Sellers, Herbert Lom, Colin Blakely, Leonard Rossiter, and Lesley-Anne Down. Forum, Eastside, Trans-Lux 85th; Greenwich; Loews Triplex.

Providence–Alain Resnais's first English-language film is his first unmitigated disaster. John Gielgud, the partially hidden narrator of the film, an old dying man, imagines a convoluted scenario involving a love triangle made up of his legitimate son, his illegitimate son, and the former's wife (Dirk Bogarde, David Warner, and Ellen Burstyn). Cinema III.

Pumping Iron–A specialized sort of documentary film about muscle men and, to a much lesser extent, their families, trainers, fans; a film that cannot help having a certain freak-show appeal. Yet it does have its riveting passages, as when we see the screen wellnigh explode with the superhuman, or superbovine, exertions of these body builders, or when Arnold Schwarzenegger, the champion of champions, gives out with mischievous bits of witty cynicism. Why, it's as good as a talking dog! Plaza.

Roberta–More good Jerome Kern songs, even, than in *Show Boat* (including "Smoke Gets In Your Eyes"), and otherwise good romantic hokum. This film happened before Astaire and Rogers had found their real style, and there's also Randolph Scott's human totem-pole to contend with, but there were far worse musicals in its time, and more since. 1/30-2/1, Theater St. Marks.

Rocky–This is a pugnacious, charming, grimy, beautiful fairy tale—a small pearl of realism formed around a grain of story-book impossibility. An obscure Philadelphia boxer gets a crack at the heavyweight championship, and what distinguishes this tale from so many other boxing tales is the precision with which the locales, the background activities, and the talk are evoked. It's an uppercut to the devil's jaw and an upper for the viewer's spirits. Directed by John Avildsen. Murray Hill; Greenwich; Loews Triplex.

The Sailor Who Fell From Grace with the Sea–Lewis John Carlino's film, based on Yukio Mishima's novella, is very pretty to look at and makes absolutely no sense. There are some compensations. Besides the scenic beauties, there is also the extraordinary sensual appeal and splendid performance of Sarah Miles, than whom no one has ever better conveyed naked sexual longing. RKO Cinerama I; RKO 86th St I.

The Seduction of Mimi–Lina Wertmuller, one of the best younger directors today, in close to top form. The mix, as usual, is politics and sex, comedy and drama. Although severely cut for the American market, this is still a funny, gripping film, dashingly directed, and with some ideas in its head. 1/30,31 RKO 59th Street II.

The Seven-Per-Cent Solution–Nicol Williamson is a self-indulgent sensualist and social upstart rather than the ascetic, upper-class Sherlock Holmes in this film, wherein Freud (Alan Arkin) tries to analyze the cure the cocaine-besotted dick, and the two men collaborate in a bit of crime detection. Embassy 46th; Beekman; Quad; Little Carnegie.

Shoot–Two groups of weekend hunters indiscriminately engage in a savage, military-type shoot-out. With Cliff Robertson, Ernest Borgnine, and Henry Silva; directed by Harvey Hart. RKO Cinerama I; RKO 86th St I.

Showboat–The best version, all told, of the Ferber-Kern milestone musical, thanks to such justly classic performances as Helen Morgan's Julie, Paul Robeson's Joe, and Charles Winniger's Cap'n Andy. As the romantic lovers, Irene Dunne contributes her usual touch of class, but Allan Jones (here as always) both looks and sounds as if he's being pressed between heavy glass plates. 1/30-2/1, Theater St. Marks.

Silver Streak–An expensive attempt, directed by Arthur Hiller, at crossbreeding *The Lady Vanishes* and *Twentieth Century.* It is not so much a cross-fertilization as a cross-sterilization. Jill Clayburgh, once again unworthily cast, once again keeps her head above ditchwater. Gene Wilder is miscast in a young-Jimmy Stewart role, and Patrick McGoohan is loathsome above the line of duty. Loews Tower East.

Small Change–Francois Truffaut's film is small potatoes, a totally unstructured agglomeration of episodes, some charming, some ordinary, some tired and rather tiresome. It all leads up to nothing more than a lengthy tirade or homily by a sympathetic teacher who lectures his pupils about the need for comprehension and above. Thru 1/25, Embassy 72nd.

Voyage of the Damned–Film is numbingly earnest in its intentions and crushingly dull in its execution, which is a pity for several reasons. Based on a shattering historical event with serious present-day implications, in handling so many characters, there is scant opportunity for developing any of them. Here characterizations are reduced to formulas and platitudes, a shorthand that is the very antithesis of living art. With Faye Dunaway, Max von Sydow, Oskar Werner, Jose Ferrer, Orson Welles, James Mason, Malcolm McDonald, and a zillion others. Loews Astor Plaza; Loews Cine; 34th St E.

W.C. Fields and Me–The latest entry into the showbiz biography game stars Rod Steiger as Fields. Actually he acts here with what, for him, is unusual restraint, and he even manages to be moving from time to time. However, an unknown face might have been better, and not duplicating such famous mannerisms might have been an improvement. Given the undimming popularity of Fields's movies, will not W.C. forever overshadow his impersonators? The performances of Billy Barty and Valerie Perrine are pleasing, and David M. Walsh's cinematography works very nicely. Thru 1/27, Playboy.

The Women–Claire Luce's classic catfight, sweetened and softened by George Cukor, who wasn't above stopping the action midway for a swanky fashion show. As wronged, forgiving Mary, Norma Shearer is the best argument for marital infidelity since Whistler's mother, but Rosalind Russell's whiplash delivery of some classy lines (and her marvelous hats) almost make amends. 1/27-29, Theater St. Marks.

Excerpted from John Simon's reviews

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

Art, 36 E 8th (GR 3-7014). *The Front.*

Baronet, 3rd Ave at 59th (355-1663). *A Star Is Born.*

Beekman, 2nd Ave nr 65th (RE 7-2622). *The Seven-Per-Cent Solution.*

Bleecker St Cinema, 144 Bleecker, at Laguardia Pl (674-2560). 1/25, *That Cold Day in the Park; The Collector.* 1/26, *Blow-Up; Privilege.* 1/27, *Stavisky; Borsalino.* 1/28, *Butterfield 8; Klute.* 1/29,30, *Death in Venice; The Damned.* 1/31, *Crime and Punishment* (Russian). 2/1, Shorts by Meliés; Bunuel.

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 1/25, *The Asphalt Jungle; The Naked City.* 1/26, *Destination Tokyo; None But the Lonely Heart.* 1/27, *The Iceman Cometh.* 1/28, *The Third Man; Touch of Evil.* 1/29, *Roberta; The Barkleys of Broadway.* 1/30, *Anna Karenina; Mme Bovary.* 1/31, *Les Creatures; Je t'aime, Je t'aime.* 2/1, *Jezebel; Mrs. Miniver.*

Cinema I, 3rd Ave nr 60th (PL 3-6022). *The Last Tycoon.*

Cinema II, 3rd Ave nr 60th (PL 3-6022). *Harlan County, U.S.A.*

Cinema III, 2 W 59 (752-5959). *Providence.*

Columbia I, 2nd Ave at 64th (832-1670). *Nickleodeon.*

Columbia II, 2nd Ave at 64th (832-1670). *Nickelodeon.*

Coronet, 3rd Ave nr 59th (EL 5-1663). *Bound for Glory.*

Criterion, Bdway at 45th (582-1795). *The Enforcer.*

D.W. Griffith, 59th St E of 2nd Ave (759-4630). Thru 2/1, *In Search of Noah's Ark.* From 2/2, *The Marquise of O. . .*

Eastside, 3rd Ave at 55th (755-3020). *The Holes.*

8th St Cinema, 52 W 8th (674-6515). *Marathon Man.*

86th St E, 3rd Ave at 86th (249-1144). *Rocky.*

Elgin, 8th Ave & 19th 1/25, *Sunday, Bloody Sunday; The Killing of Sister George; Something for Everyone.* 1/26, *Zatuichi at Large; Samurai for Hire.* 1/27-29, *Steppenwolf; Siddhartha; Zardoz.* 1/30,2/1, *The Boy Friend; The Music Lovers; Myra Breckinridge* (675-0935).

Embassy 46th, at Bdway (757-2408). *The Seven-Per-Cent Solution.*

Embassy 49th, at Bdway (582-4066). *Marathon Man.*

Embassy 72nd, at Bdway (SC 4-6745). Thru 1/25, *Small Change.*

Festival, 57th St & Fifth Ave (581-2323). *The Day That Shook the World.*

Fine Arts, 58th nr Lexington (PL 5-6030). *Get Charlie Tully.*

Forum, Bdway & 47th (757-8320). *The Pink Panther Strikes Again.*

Gramercy, 23rd St nr Lexington (GR 5-1660). *The Pink Panther Strikes Again.*

Greenwich, 12th at Greenwich (WA 9-3350). *Rocky.*

Guild, 33 W 50, nr 5th Ave (PL 7-2406). Thru 1/27, *Carrie.* From 1/28, *Freaky Friday.*

Little Carnegie, 57th St nr 7th (246-5123). *The Seven-Per-Cent Solution.*

Loews Astor Plaza, Bdway at 44th (869-8340). *Voyage of the Damned.*

Loews Ciné, 3rd nr 86th (427-1332). *Voyage of the Damned.*

Loews Orpheum, 86th, 3rd (AT 9-4607). *King Kong.*

Loews State I & II, Bdway at 45th (582-5070). I. *King Kong.* II. *Rocky.*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). *Silver Streak.*

Loews Triplex, Bdway at 83rd (877-3190). Listings always tentative here. I. *Rocky.* II. *The Enforcer.* III. *Marathon Man.*

Murray Hill, 34th at 3rd Ave (685-7652). *Rocky.*

Museum of Modern Art, 11 W. 53rd (956-7078). 1/25, noon, *Everybody Rides the Carousel;* 2:30, *The Bricklayers;* 6 p.m. What's Happening? 1/27, 2:30, *Nan;* 6 p.m. *The Mushroom Taster;* 8:30, *Mezquital.* 1/28, 2:30, *The Mushroom Taster;* 6 p.m. *Nana.* 1/29, noon, *Mysterious Island;* 2:30, *Coup D'Etat;* 5 p.m. *Mezquital.* 1/30, noon, *Mysterious Island;* 2:30, *The Bricklayers;* 5 p.m. *Flesh and the Devil.* 1/31, noon, Abel Gance—*The Charm of Dynamite;* 2:30, *Coup D'Etat;* 6 p.m. to be announced. 2/1, noon, Abel Gance; 2:30, *The Wind;* 6 p.m. What's Happening?

New Yorker, Bdway nr 88th (TR 4-9189). *Mikey and Nicky; A New Leaf.*

Olympia, Bdway at 107th (865-8128). Thru 1/25, *Carrie; Burnt Offerings.* 1/26-2/1, *The Front; Farewell My Lovely.*

Paramount, 61st & Bdway (247-5070). *Network.*

Paris, 4 W 58th (MU 8-2013). *Cousin, Cousine.*

Playboy, 57th W of 6th Ave (JU 6-4448). From 1/25, *The Happy Hooker; Sex with a Smile.* 1/26-2/1, *The Front; Take the Money and Run.*

Plaza, 58th St, E of Madison (EL 5-3320). *Pumping Iron.* (Live body building demonstrations after evening performances.)

Quad, four cinemas at 34 W 13th (255-8800). *(Last-minute switches especially frequent here; phone ahead.)* I. Thru 2/1, *Jonah Who Will Be 25 in The Year 2000; Chloe in the Afternoon.* From 2/2, *The Marquise of O. . .* II. Thru 2/1, *The Thief of Paris.* III. *The Seven-Per-Cent Solution.* IV. Thru 1/27, *Madam Kitty.* From 1/28, *The Erotic Adventures of Pinocchio.*

Regency, Bdway at 67th (724-3700). Thru 1/25, *Little Women.* 1/26-29, *Alice Adams; Christopher Strong.* 1/30-2/1, *Mr. Deeds Goes to Town; A Man's Castle.*

Rivoli, 49th St & Bdway *Up.*

RKO Cinerama I & II, Bdway at 47th (757-5450). I. Thru 1/25, *The Sailor Who Fell from Grace with the Sea; Shoot.* 1/26-2/1, *Muthers; The Human Tornado.* II. *Madam Kitty.*

RKO 59th St I & II, nr 2nd Ave (688-1717). I. *The Enforcer.* II. 1/25,26, *Hour of the Wolf; The Passion of Anna.* 1/27-29, *Face to Face; Cries and Whispers.* 1/30,31, *Seduction of Mimi; All Screwed Up.* 2/1,2, *The Confession; "Z".*

RKO 86th St I & II, at Lexington (AT 9-8900). I. Thru 1/27, *Shoot; The Sailor Who Fell From Grace With the Sea.* From 1/28, *Freaky Friday.* II. *Madam Kitty.*

72nd St East, nr 1st Ave (BU 8-9304). From 1/25, to be announced.

St Marks Cinema, 2nd Ave at St Marks Pl (777-1955). Thru 1/27, *Face to Face; A Doll's House.* From 1/28, to be announced.

68th St Playhouse, at 3rd Avenue (RE 4-0302). *Les Galettes de Pont-Aven.*

Sutton, 57th nr 3rd Ave (PL 9-1411). *Network.*

Thalia, 250 W 95th (222-3370). To be announced.

Theater St Marks, 80 St Marks Pl (254-7400). 1/25,26, *Till the Clouds Roll By; Joy of Living.* 1/27-29, *The Women; Dinner at Eight.* 1/30-2/1, *Showboat; Roberta.*

34th St East, nr 2nd Ave (683-0255). *Voyage of the Damned.*

Trans-Lux East, 3rd at 58th (PL 9-2262). To be announced.

Trans-Lux 85th, at Madison (BU 8-3180). *The Pink Panther Strikes Again.*

UA East, 1st Ave at 85th (249-5100). *The Holes.*

Victoria, 46th & Bdway (354-5636). *Carrie.*

Waverly, 6th Ave at 3rd (WA 9-8037). *Small Change.*

Ziegfeld, 54th betw 6th & 7th (765-7600). *A Star Is Born.*

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

Theater

ON BROADWAY

Tuesday, February 1

Otherwise Engaged–Tom Courtenay stars in a new play by Simon *(Butley)* Gray as a publisher who is constantly interrupted when he wants nothing more than to listen to his new Wagner recordings. With Michael Lombard, Nicholas Coster, John Horton, Carolyn Lagerfeld. Directed by Harold Pinter. There is a preview tonight; the play opens tomorrow. Plymouth, 236 W 45th (246-9156).

Piaf. . .A Remembrance–A new musical drama by David Cohen based on the singer's life and including 15 songs made famous by her. Directed by Lee Rachman, with Juliette Koka as Edith, Douglas Andros, Dennis Higgins, Lou Bedford. Previews start tonight prior to a 2/14 opening. Playhouse, 359 W 48th (541-9820).

CURRENT

Bubbling Brown Sugar–About half the show is an authentic and lively tribute to old-time Harlem theater, with some great numbers lined out by the likes of Avon Long, Josephine Premice, and Vivian Reed. The other half, alas, is a silly, patronizing, meandering book and some new songs by Danny Holgate that merely waste time, beyond rescue even by all that classy staging and dances. Tues thru Sat at 8; Sat mat at 2; Sun at 2:30 & 7 p.m. ANTA, 245 W 52nd (246-6270).

California Suite–Sleazily written, shoddily constructed, and without even a scintilla of Neil Simon's usual slick adroitness with a gag line, this grab bag of skits about life in a Los Angeles hotel suggests that California life may have scrambled Mr. Simon's brains. Gene Saks's direction draws a few moments of bovine humor from Jack Weston, but Tammy Grimes, Marge Redmond, and George Grizzard look as foolish as they are made to sound. Eugene O'Neill, 230 W 49th (246-0220).

Chicago–A music vaudeville, with book by Fred Ebb and Bob Fosse, based on the 1926 melodrama about a Chicago murderess. Music by John Kander. There is fun here, and like any spectacle that carries the Fosse signature, it demands to be seen. *(J.S.)* 46th St Theater, 226 W 46th (246-4271).

A Chorus Line–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St* (et al). Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's taut, energetic direction covers a multitude of inadequacies. Shubert, 225 W44 (246-5990).

Comedians–Trevor Griffiths's uneven but often brilliant dissection of the place of laughter in today's world of debased standards. There are gags here to please the crowd, but they explode like smokebombs. Mike Nichols's direction is wonderfully taut and understated, and a splendid all-male cast, notably Jonathan Pryce as a funnyman filled with hatred, provides some spectacular theater even when the play loses its way, as it occasionally does. Music Box Theater, 239 W 45th (246-4636).

Dirty Linen & New-Found-Land–Tom Stoppard's interlinked playlets, both set in a Parliamentary committee room, elevate the fine old art of farce-writing to a high intellectual level. The joke-spinning is murderously, achingly funny, no less so for the intricacy and the dazzling literacy of Stoppard's word-gaming. If you feel certain pains on leaving the theater, that's your laughing muscles being reactivated after a long, dismal season of rest. Ed Berman directs, and the cast is fully the equal of its London counterpart. Golden Theater, 252 W 45th (246-6740).

Equus–Peter Shaffer's play which is structured around a valid premise, an exploration into the tortured mind of a boy who suddenly goes berserk and blinds a stableful of horses. But the play is ruined by Shaffer's concept of the psychiatrist, who is forced constantly into tedious (and, to an intelligent auditor, insulting) sermons on what it all means to him. With Anthony Perkins and Ralph Seymour. Helen Hayes, 210 W 46th (246-6380).

Fiddler on the Roof–Nothing has aged so much that this 1964 Bock-Harnick-Stein musical has lost any appreciable glow. Even so, as Zero Mostel has had to slow down his timing in the lead role, and as some key members of the new cast fail to erase memories of their predecessors, it becomes increasingly clear that the real "Fiddler" is Jerome Robbins, whose staging transmutes common clay into something like gold. Since Mr. Robbins returned to restage this revival, it has become, once again, an imperative. Winter Garden, 1634 Bdway (245-4878).

For Colored Girls Who Have Considered Suicide/ When the Rainbow Is Enuf–Seven spellbinding young women intone the words of Ntozake Shange, lines about being women, black, and sorrowful, and their performances are welded by Oz Scott into an enthralling theatrical experience that makes the theater glow in all colors. Tues thru Sat at 8; mat Wed & Sat at 2, Sun at 3. Booth, 45th St (246-5969).

Godspell–Although it may have been overpraised when new (thanks to *J.C. Superstar's* also having been around), the artless joy of this retelling of the Passion through the eyes of flower-children, the romping inventiveness of its appealing cast, and the vitality of most (if not all) of Stephen Schwartz's music still make this one of the loveliest things in town. The move to Broadway has been well managed, and you're still invited onstage for wine at intermission. Wed thru Sat at 8; Mat Wed, Sat & Sun at 2; Sun at 5:30 p.m. Ambassador, 215 W 49th (265-1855).

Grease–An amusing, ridiculous 50s rock 'n' roll musical exploring the myth created by the mass media of what teen-age life was like in the 50s. Excellent choreography by Patricia Birch. Book, music & lyrics: Jacobs & Casey. Directed by Tom Moore. *(J.S.)* Tues thru Sat at 8 p.m. Wed. & Sat at 2 p.m., Sun at 3 p.m. Royale, 242 W 45th (245-5760).

Guys and Dolls–Damon Runyon's Broadway lingo has been translated by Billy Wilson into black jive, with results more joyous than anyone might have dreamed possible. This is one of the best of all recent musical revivals, and Frank Loesser's flawless score makes 25 years sound like overnight. The cast — led by Ernestine Jackson, an absolute charmer, as Sarah; Norma Donaldson as a wonderfully brassy Adelaide; James Randolph and Robert Guillaume as the top gamblers — hasn't a weak member. Tues thru Fri at 8; Sat at 2 & 8 p.m.; Sun at 3 & 7:30 p.m. Broadway, Bdway at 53rd (247-7992).

Ipi-Tombi–Tepid, tedious revue about nobility and suffering among South Africans, with bland songs (by Bertha Egnos) that purport to capture the native essence but are actually cheap, sentimental ripoffs of a culture surely more vital than portrayed here. The ethnic verities are about on a level with *Hiawatha.* Harkness, Bdway at 63rd (581-6000).

The Magic Show–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; Wed, Sat & Sun at 2; Sun at 5 p.m. Cort, 138 W 48th (489-6392).

My Fair Lady–Jerry Adler's direction tends to draw heavy lines under the best-loved moments, but he cannot obliterate this memento of popular musical theater's brightest creation. Christine Andreas's Eliza sounds better than it looks, but Ian Richardson is a flinty Higgins, and George Rose a roistering Doolittle. Tues thru Sat; evenings at 8 p.m. Wed & Sat at 2; Sun at 3. Thru 3/13. Lunt-Fontanne, 205 W 46th (JU 6-5555).

Night of the Iguana–Not Tennessee Williams's best play, but also not as dull and flat as made out in this generally misguided revival. As the tormented, defrocked preacher, Richard Chamberlain is all juvenile redneck, given to gargling his best lines; as the object of his seedy love-games, Sylvia Miles comes on like a defrocked thug. Joseph Hardy's direction cannot cover these inadequacies, and the drab lighting by H. R. Poindexter further drains the play of much of its rudimentary poetry. Circle in the Square, 1633 Bdway, nr 8th Ave (581-0720).

Oh! Calcutta!–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Weeknights at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. Edison, 240 W 47th (757-7164).

Pippin–The most beautifully gotten up musical ever to surround a near-vacuum, the "vacuum" being Roger O. Hirson's empty and pretentious book about Charlemagne's son. The "near" is Stephen Schwartz's music and lyrics, with an awkward, amateurish charm, but at least they have a somewhat medieval feel. Director-choreographer Bob Fosse's only flaw is an excess of inventiveness. *(J.S.)* Mon, Tues, Wed & Sat at 8 p.m. Mat Wed & Sat at 2; Sun at 3 p.m. Imperial, 45th nr 8th Avenue (CO 5-2412).

The Robber Bridegroom–Eudora Welty's folk-fable turned into a country-music jamboree by Alfred Uhry (words) and Robert Waldman (music). The show has a certain seedy, kicky charm, but the songs aren't much in themselves and Gerald Freedman's direction tends to drive some of the jokes into the ground. Biltmore, 261 W 47th (JU 2-5340).

Same Time, Next Year–Sandy Dennis and Ted Bessell in a romantic comedy by Bernard Slade about an annual rendezvous that lasts for 25 years involving a pair who are married, but not to each other. A two-character play similar in theme to *Avanti,* and in quality to *The Voice of the Turtle,* it is genuinely funny, often moving, and slyly perspicacious throughout. Tues thru Sat at 8; Wed & Sat at 2; Sun at 3. *(J.S.)* Brooks Atkinson, 256 W 47th (245-3430).

Shenandoah–A musical by James Lee Barrett, P. Rose, P. Udell, and Gary Geld; directed by Philip Rose; stars William Chapman. It takes no Civil War expert to know that this foolish hyperanachronism has about as much to do with history as with wit, tunefulness, or basic intelligence. The book goes from nowhere to nowhere, unless commuting between jolly homespun philosophy and arrant tear-jerking constitutes an itinerary. Tues thru Sat at 8 p.m.; Wed and Sat at 2 p.m. Sun at 3 p.m. *(J.S.)* Alvin, 250 W 52nd (PL 7-8646).

Sly Fox–Larry Gelbart has misread a certain famous tombstone as "O Rape Ben Jonson," and has done just that in this gross, gaggy rewrite of *Volpone.* As the Fox himself, George C. Scott mistakes pose-striking for comic acting, and Arthur Penn's direction is a luckless try at creating a Jacobean *Hellzapoppin'.* Ugh. Broadhurst, 235 W 44th (CI 6-6699).

The Trip Back Down–John Callum wanders through John Bishop's play with a worried look, which could mean that he has read it. Mr. Bishop—who, the program ingenuously points out, had only *thought* about writing until three years ago—is here concerned with an out-of-luck racing-car driver who

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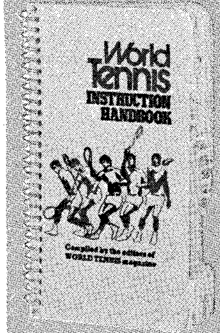

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returns home in search of "the answers." The Pits. Longacre, 220 W 48th (246-5639).

The Wiz–New musical version of the *Wizard of Oz* with an all-black cast; by William F. Brown and Charlie Smalls; directed by Geoffrey Holder. Tues thru Sat at 7:30; Wed and Sat at 2 p.m.; Sun at 3 p.m. If you already know Oz, from the Baum books and the Garland movie, you're ahead of the game. *J.S.)* Majestic, 247 W 44th (246-0730).

Your Arms Too Short To Box With God–The Book of Matthew's greatest hits, turned into a generally lively gospel musical by Vinnette Carroll, Micki Grant, and Alex Bradford. Sometimes the wooing of audience by cast becomes a little blatant, but there is some spellbinding singing (notably by Salome Bey and Delores Hall) to set matters right. Lyceum, 149 W 45th (JU 2-3897).

OFF and OFF-OFF BROADWAY

CURRENT

Another Way To Love–Dramatization of sex fantasies. Thurs & Fri at 8 p.m. Loft Cabaret Theater. 127 Grand St (580-9119).

Antigone–Sophocles's play, directed by Martin Zurla. Thurs thru Sat, thru 2/5 at 8 p.m. 2/6 at 3 p.m. $2.50. Title Theater, 155 Bank St (924-7790).

The Architect and the Emperor of Assyria–Fernando Arrabal play, with Ronald Perlman and Lazaro Perez. Thru 2/12, at 8 p.m. $6. LaMama's Annex, 66 E 4th St (475-7710).

Ashes–David Rudkin's play begins as a witty, low-key piece about a couple struggling to have a baby; gradually, and inexorably, the scope widens to embrace a wide range of brilliant disturbing thoughts about life itself. The play (by a Britisher hitherto unknown here) is something close to wonderful, as is the performance by a four-member cast directed by Lynne Meadow. From 1/25, Public/Anspacher Theater, 425 Lafayette St (677-6350).

The Brownsville Raid–Douglas Turner Ward stars in a play by Charles Fuller which takes place on a U.S. army post in that Texas town in 1906, when, it was reported, a troop of black career soldiers raided the town. Directed by Israel Hicks, it's a tenth anniversary Negro Ensemble Company production. Tues thru Fri at 8; Sat at 3:30 & 8:30; Sun 2:30 & 7. Thru 2/27, Theater de Lys, 121 Christopher St (WA 4-8782).

The Crazy Locomotive–Stanislaw Witkiewicz's mysterious comedy, bordering on farce, and preoccupied with metaphysics, directed by Des McAnuff. Thru 1/30, Chelsea Theater Center, Bklyn Academy of Music, 30 Lafayette Ave (636-4100). Transfers 2/4 to Theater Four, 424 W 55th (246-8545) and plays there thru 2/13.

The Club–It is Eve Merriam's conceit—and a rather good one, as it works out—that male villainy toward women is best definable in its own words. To that end, she has peopled her little revue with a goggle of sexist males singing sexist songs and telling sexist jokes in a club at around 1910; the material is all authentic of the period. As a final kicker, all the roles are played by women, and a perfectly splendid septet of transvestites they are. You probably have to see this for yourselves to understand why this rather special show is as delightful as it is. Circle in the Square Downtown, 159 Bleecker St (AL 4-6330).

The Cockeyed Tiger–Elly Stone stars in Eric Blau's new musical. The action takes place in an old celebrated nightclub at Broome and Houston Streets in New York City. Choreography is by Gemze de Lappe, and music by Nicholas Meyers. Astor Place Theater, 434 Lafayette St (254-4370).

Coming to Terms–A romantic comedy by Michael Shurtleff, directed by Gail Kellstrom. Fri,Sat,Sun at 6 p.m. thru 1/30; 2/4,5,6. $2.50. Corner Loft, 121 University Pl & 13th (CH 3-5689).

The Conspiracy of Feelings–Yuri Olyesha's Soviet drama from 1929, directed by Maurice Edwards. Thurs thru Sun at 8 p.m. thru 1/30. $2.50. Class-Caras Nuevas, 110 W 14th (242-3900).

Crime on Goat Island–Ugo Betti's play about what he believed to be the central dilemma of contemporary life. Directed by Stephen B. Real. 1/27,28,29 at 8 p.m. 1/30 at 3 p.m. $2.50. Meat and Potatoes Theater, 58 W 39th (391-2346).

The Days of the Turbins–Mikhail Bulgakov's play, banned by Stalin, currently a Russian favorite. First American production in 40 years. Directed by Earl Ostroff, with musical score by Raphael Crystal based on old Russian songs. Thru 1/30, Thurs thru Sat at 8; Sun at 3. Billy Munk Theater, 302 E 45th (683-7584).

A Doll's House–Henrik Ibsen's play, directed by Andres Castro. Fri thru Sun at 8 p.m. thru 1/30. $2.50. West Side Theater, 252 W 81st (666-3521).

Double Bill–Ray Bradbury's *The Fog Horn,* and August Strindberg's *Motherlove.* Thurs-Sun, 8 p.m. Thru 2/6. $3. N.Y.T.E., 62 E 4th St (477-4120).

Drama Committee Repertory–Henrik Ibsen's *The League of Youth.* Thurs, Fri, Sat at 7:30; Sun at 2:30, thru 3/20. G.B. Shaw's *Man of Destiny,* Fri & Sat at 10:30; Sun at 5 & 8 p.m. thru 2/20. Gate Theater, 2nd Ave at 10th St (929-8377).

The Dybbuk–S. Ansky's play directed by Stephen Zuckerman. Fri, Sat, and Mon at 8 p.m. Sun at 3 p.m. Thru 2/7. $2.50. Impossible Ragtime Theater, 120 W 28th (243-7494).

The Family–Ex-inmates of correctional facilities offer Ed Bullins's *Clara's Ole Man,* 1/25 at 8; 1/26-30 at 10. $2.50. Riverside Church, 490 Riverside Drive (666-4900).

Father's Day–Oliver Hailey's play, directed by Kenneth Hughes. 1/26,27,29,30 at 8 p.m. $2.50. The Pretenders, 106 E 14th St (741-7235).

Hail Scrawdyke–David Halliwell's play, a comic fantasy concerning four art students in the north of England whose leader is expelled. Directed by Oakley Hall III. Thru 1/30, at 8 p.m. International Community Center, 931 First Ave (260-3962).

Hay Fever–Noel Coward's play, directed by Doric Wilson. Thru 2/6, Fri, Sat & Sun at 8:30, $2.50. TOSOS, 257 Church St (226-1124).

He Who Gets Slapped–Revival of Leonid Andreyev's classic, directed by Vasek Simek. Thurs thru Sun at 8 p.m. thru 1/30. Cast numbers 18, including ten clowns. $2.50. Perry St Theater, 31 Perry St, off 7th Ave So (255-7190).

Isadora Duncan Sleeps with the Russian Navy–Marian Seldes stars in Jeff Wanshel's play, a dramatic vaudeville tracing the dancer's life. Thru 2/20. Tues, Wed, Fri, Sat at 7:30; Thurs at 6:30. Wed & Sat at 2; Sun at 3. American Place Theater, 111 W 46th (246-3730).

Jean Cocteau Repertory–Pinter's *The Caretaker.* 1/29 at 10:30. P.B. Shelley's *The Cenci.* 1/28,29, 7:30 p.m. 1/30, 3 p.m. Bouwerie Lane Theater, 330 Bowery at 2nd St (677-0060).

TWO N.Y. PREMIERES

Jill O'Hara appears in **Playing with Fire** by August Strindberg, and John Mortimer's *Lunch Hour,* a comedy of war between the sexes; both directed by Charles Maryan. Fri & Sat at 8 p.m. Sun at 3 p.m. and Mon at 7 p.m. 1/28-2/14. $2.50. Counterpoint, 333 Sixth Avenue at West 4th (799-6954).

John Gabriel Borkman–Henrik Ibsen's play deals with an old man's protest against his failing powers and the conflict between two sisters who have a life-long battle for his love. With Gale Sondergaard, Jan Farrand, and Robert Pastene. Thru 2/15, Roundabout/Stage One, 333 W 23rd (924-7160).

The Kalevala–A work based on the Finnish epic song-story, presented by the Talking Band. Thurs thru Sun, 1/27-2/6, at 8 p.m. $3. Theater Genesis, St Marks Church, 10th St at 3rd Ave (924-5451).

Look Back in Anger–John Osborne's serious look at rebellious youth directed by Sonia Moore. Fri thru Sun at 7:30; Sun at 3. Greenwich Mews, 141 W 13th St (755-5120).

Luck and Love–Three one-act plays by Tony Cippolla and Richard Vetere, directed by Gary Sales and Ron Naar. Thru 1/30 at 8 with another Sat show at

10:30. $3. Courtyard Theater, 39 Grove St (359-7902).

Lulu–A new musical based on the plays by Frank Wedekind, adapted and directed by Allen R. Belknap. Thurs thru Sun at 7:30, thru 2/6. $2.50. Direct Theater, 455 W 43rd (765-2117).

Macbeth–Shakespeare's play, directed by Ted Story. Thru 2/5, Fri, Sat & Mon at 8 p.m. Sun at 3 p.m. (except 1/31). $2.50. Impossible Ragtime Theater, 120 W 28th (243-7494).

Manhattan Theater Club–Athol Fugard's *Boesman and Lena,* with Robert Christian and Frances Foster, directed by Thomas Bullard. Wed thru Sun at 8:15, Sun at 2:30. $4. Thru 2/13. **Upstage Theater:** From 1/27, *Billy Irish* by Thomas Babe. Thurs thru Sat at 8; Sun at 3. $2.50. **Theater Club:** Songs from *Nell Gwynne,* a baroque rock musical by Peter Schickele. 321 E 73rd (472-0600).

Marco Polo Sings a Solo–John Guare's new comedy, directed by Mel Shapiro, with Joel Grey, Anne Jackson, Larry Bryggman, Jim Jansen, Madeline Kahn, Chris Sarandon, and Sigourney Weaver. Public/Newman Theater, 425 Lafayette St (677-6350).

M'liss or Gold in Them Thar Hills–A musical valentine to the Old West, based on the Bret Harte Story, directed by Robert Dahdah. Tues thru Fri at 7:30, Sat and Sun at 3 p.m. and 7:30. $5.50 (Children $3). O'Lunney's, 915 Second Ave (242-3900).

The Mulligan Guard Ball–Edward Harrigan's 100-year-old American classic, a lower East Side comedy of the Irish, Germans, and blacks, directed by Richard Kuss. Thurs-Sat at 8; Sun at 3, thru 2/13. American Theater Company, 125 W 22nd (242-9768).

My Life–Corinne Jacker's play in which memories collide in an ego explosion; directed by Marshall W. Mason. Tues thru Fri at 8 p.m. Sat at 7 & 10 p.m. Sun at $3. Circle Repertory Theater, 99 Seventh Ave So on Sheridan Square (924-7100).

Nightclub Cantata–A congenial revue of songs by the prolific and versatile Elizabeth Swados, arranged by her and sung with high style by eight immensely talented youngsters including the author. A few of the lovesongs are a mite sweet; one or two others stoop to the glitzy earnestness of Brel, but the show contains enough dazzling talent to outweigh passing flaws. Top of the Gate, 160 Bleecker (GR 5-5122).

On Toby Time–A new musical by Harley Hackett, directed by Robert M. Cooper. Thurs thru Sun, thru 1/30. $2.50. Universalist Church, 76th St & Central Park West (221-3677).

Peg o' My Heart–J. Hartley Manners's romantic comedy, directed by Gene Nye. Thurs, Fri & Sat at 8 p.m. Sat & Sun at 3 p.m. $3.50. 1/28-2/20. Lion Theater, 422 W 42nd (947-4224).

The Pleasure of Honesty–Luigi Pirandello's comedy, directed by Kirt Alexander. Thurs thru Sat, thru 2/5, at 8. $2.50. NYC Rep, 437 W 46th (JU 6-3700).

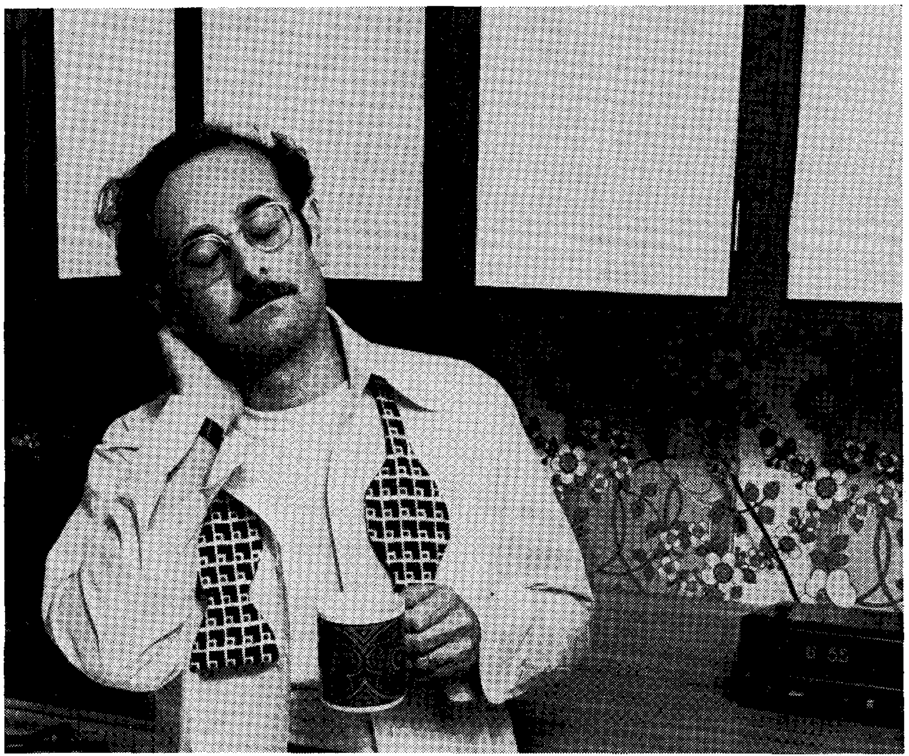
Quaigh's Lunchtime Theater–August Strindberg's *Playing With Fire,* a comic look at a love triangle with more than three angles, directed by Peter del Valle. Thru 2/4, Monday thru Friday at 12:15 p.m. Bring your lunch. $1.50. Hotel Diplomat, 108 W 43rd (221-9088).

The Selection–Directed by Joel Benenson, performed by Harvey Lieberman. 1/27-29; 2/3-5, at 8 p.m. $3. The Cubiculo, 414 W 51st (265-2138).

The Soft Touch–A dark farce by Neil Cuthbert about a night when a young man's worst fears come true. Directed by John Bettenbender. Thurs thru Sun at 7:30, 1/27 thru 2/6. $3.50. Ensemble Studio Theater, 549 W 52nd (247-4982).

Soho Repertory–*Merchant of Venice,* 1/28 at 8:30: 1/29,1/30 at 7:30. *You, The Jury,* 1/30 at 4:30. Soho Rep, 19 Mercer St (925-2588).

Streamers–David Rabe's finest play so far, in a distinguished production by Mike Nichols, is enough to restore anyone's faith in the future of native theater. Externally, the play is about Vietnam-bound soldiers; underneath, it is about the way human beings struggle to find responsive chords in one another, and often fail. Tues-Sat at 7:30; Wed & Sat at 2:30; Sun at 3 p.m. Mitzi E. Newhouse, 150 W 65th (787-8080).



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Strindberg Repertory–*The Stronger* and *The Creditors,* Tues, Thurs & Sat at 8; Sat mat at 3; and *The Stronger* and *Miss Julie,* Wed, Fri & Sun at 8; Sun mat at 3. $2.50. Hudson Guild Theater, 441 W 26th (760-9800).

Tits Diamond–Disco-spectacle by Mark Bramble, with songs by Lee Pockriss and Steve Brown, directed by Anthony Stimac and starring Sydney Blake as the ultimate superspy who outwits Nazis, deviated preverts, and the Pope. The Loft, 147 Mercer St., Tues, Wed, and Thurs at 8, Thru 2/10. (228-0900)

Triple Bill–Arthur Williams's *Waiting for the Moon, Melancholy Baby,* and *Pearls;* directed by Robert Daddah. Thurs thru Sun, 1/20-2/6. $2.50. Theater for the New City, 113 Jane St (691-2220).

Vanities–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.),* but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Jane Galbway, Susan Merson) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St. (541-8394).

Women Behind Bars–Monte Rock III stars in the role of the prison matron in Tom Eyen's spoof of all those 1930's prison movies. Loathsome. Tues-Thurs, 8; Fri, 9; Sat, 8 & 10:30; Sun, 4 & 8. Truck and Warehouse Theater, 79 E 4th St (777-0140).

Excerpted from Alan Rich's reviews

New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Mon to Fri, 10 to noon; 2 to 6. New York Magazine will be happy to advise you.

After Dark

NIGHTCLUBS

Barbizon Plaza Library–6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m.-3 a.m.; Sun, 8 p.m. to 2 a.m. (CI 7-7000).

La Chansonette–890 Second Ave. Toby Handman joins the bill at this French nightclub with Rita Dimitri, in a combination cabaret, revue and musical, 1/25-27. Closed Sundays (752-7320).

Chateau Madrid–48th St & Lexington. Roberto and Mitsuko Revue here from 1/25. Also Javier and his Marionettes, and singer Jorge Pais (PL 3-1755).

Cleo's–Bdway & 63rd St. Joyce Bryant, a blues singer, entertains at this pretty place (opposite Lincoln Center), every night but Sunday, from 9:30 on (724-6301).

Club Ibis–151 E 50th. Elegant Egyptian decor, international cuisine. "Ooh La La," a revue with belly dancers, whirling dervishes. Two orchestras for dancing. Showtimes 10 & 12. Closed Sundays (753-3471).

Comic Strip–1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment. Sun thru Fri, fun starts at 10; Sat at 8, 9 & 12:15 (861-9386).

Dangerfield's–1118 First Ave. Singer Val Reiter joins Rodney, thru 1/29. Showtimes 9:30 & 11:30 (593-1650).

Hippopotamus II–405 E 62nd A pretty place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

Improvisation–358 W 44. Comics and singing waitresses all night long, seven days a week; food; and total informality (765-8268).

Jimmy Weston's–131 E 54th. Excellent restaurant, and Mon thru Fri, there's The Tommy Furtado plays Mon thru Sat & the Bernie Leighton Quartet on Sun & Mon. nights. Singer-pianist Glen Covington & his trio thru 1/29, nightly except Sun (838-8384).

L'Oubliette–2 W 55th. Soul French discotheque with fine music and atmosphere (265-1595).

Les Mareyeurs–998 Madison, betw 77th & 78th. Elegant French seafood spot, with Neal Wolf at the keyboard Tues thru Sat (628-3333).

Once Upon a Stove–325 Third Avenue. Restaurant-cum-antique shop. "Porcupine," a revue, in the Valentine Room Mon thru Sat at 9 & 11 (683-0044).

Playboy Club–5 E 59th. Fri thru Sun, thru 1/30, Professor Irwin Corey. In the Living Room: Jazz guitarist Gene Bertoncini here Mon thru Fri, 5 to 7 p.m. For keyholders only (752-3100).

Prive–1078 First Ave. All white and silver elegant supper club, with Lester Lanin's trio and Herb Winner playing the piano Tues thru Sat (688-8778).

Rainbow Grill–65th Floor, Rockefeller Center. Comfortable dining, Picasso tapestries, a world-famous view, and thru 1/29, Jule Styne and his guests. 1/31-2/12, the Joe Frazier Revue (PL 7-8970).

Rainbow Room–65th floor, Rockefeller Center. Exquisite, enormous dining and dancing room, with a view of the entire world (almost) from its 65th floor windows. 2/1, Bobby Rosengarden brings in his big band for dancing. Tues, Wed, Thurs, from 7 p.m. Fri & Sat, from 8 p.m. & Sun from 6 p.m. with him is vocalist Carrie Smith (PL 7-9090).

Reflections–40 E 58th. Bi-level discotheque, open Mon to Thurs, 5 p.m. to 1 a.m.; 10 p.m. to 4 a.m. on Fri & Sat (MU 8-3365).

Reno Sweeney–126 W 13th. Thru 1/30, Lesley Gore and Warren Bass. 2/1-6, Lesley Gore and Michael Federal. Blossom Dearie, singer-songwriter, pianist, performs Thurs, Fri, Sat, 5:30-7 p.m. and in a programming innovation on Sun at 3 p.m. (691-0900).

Regine's–502 Park Avenue—Only non-private private club in New York. Classy foreigners and natives dancing chic to chic. Not for welfare cases (826-0990).

Roseland Dance City–239 W 52nd. Ballroom open Wednesday thru Sunday from 6:30 to midnight. From 2 p.m. Thursdays and weekend. American orchestras alternate with Latin bands (CI 7-0200).

Sirocco–29 E 29th. Greek-Israeli nightclub, with dinning, dancing and a revue headlined by Aris San (683-9409).

Tuxedo Ballroom–190 Third, at 17th. A really imaginative new discotheque, all scintillation, and mirrors, with loud music; downstairs from that estimable eatery known as Tuesdays (533-7902).

THE HOTEL ROOMS

Biltmore, 43rd St & Madison (687-7000). **Under the Clock:** Dancing once again, to the music of Tony Terini's Trio, Mon thru Fri, from 8 p.m. to 1 a.m.

Carlyle–Madison at 76th (RH 4-1600). **Cafe Carlyle:** Singer Teddi King, with drummer Josh Gerber, bassist Ernie Furtado, and pianist Irving Joseph. **Bemelmans Bar:** Thru 1/29, Teddy Wilson, the most precise and influential of swing pianists, entertains nightly, except Sunday, Marian McPartland returns 1/31.

Drake, Park at 56th (421-0900). **Shepheard's:** Dinner and disco dancing. Thru 2/5, Friends and Company, at 9, 11 p.m. & 1:15 a.m. nightly except Sunday. **After Ten:** pianist-song stylist Don Tabor on stage from 10 to 1:30 a.m.

Pierre, 5th Ave at 61st (TE 8-8000). **Cafe:** The Rene Martel plays Tues thru Sat; Sun & Mon, pianist Steve Waltner.

AT THE KEYBOARD

Earl Rose plays pop, classical, and jazz tunes, Monday through Friday, 8 p.m. to 1 a.m. at the Sherry Netherland's **Le Petit Restaurant,** 5th Avenue at 59th Street. Call 759-9020 for reservations, and enjoy.

Stanhope Hotel, 5th Ave & 81st (288-5800): Pianist George Feyer plays everything from Viennese schmaltz to sophisticated show tunes and pop, sings everything from Porter and Coward to his own political parodies. Tues thru Sat, 8:30 to 1 a.m.

St. Regis-Sheraton, 5th Ave & 55th (PL 3-4500). **King Cole Grill:** Pianist-composer Ray Hartley plays Mon thru Fri, 5:30-11 p.m.

JAZZ—ROCK—GUITAR, ETC.

JAZZLINE 421-3592.
Call for latest information as to
when and where They're playing.

Ali's Alley–77 Greene Street. On Mondays, tenor saxophonist-arranger Frank Foster leads a big band with a fierce rhythm section and several adept soloists. 1/25-29, the expatriate master of the soprano saxophone Steve Lacy is leading a quartet with Steven Potts, Kent Carter, and Oliver Johns. This is the band's first American appearance. (226-9042).

Angry Squire–216 Seventh Ave at 23rd. Restaurant-club with jazz Fri thru Sun, 9 to 3 a.m. Thru 1/30, Leo Mitchell Trio, with Chen Suzuki on bass, and pianist Greg Cogan (242-9066).

Assembly–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

Ballroom–458 W. Bdway. Academy Award—winning actress Estelle Parsons makes her cabaret debut & stays thru 1/29. 2/1-6, singer Jo Sullivan in a tribute to Frank Loesser (473-9367).

Barbarann–349 W 46th. Theatrical Restaurant, 1/25-30 Howard Porter, a vocalist & dancer seen nightly in *The Wiz*, here. 2/1-13, song stylist Betty Rhodes, at the 11:30 9 p.m. show. At the supper show, Livia Genise sings (541-6150).

Bar None–167 E 33rd. Attractive restaurant features Dardanelle who plays somewhat in the Tatum style and sings somewhat in the manner of Lee Wiley. Tues thru Sat, 7 p.m. to midnight (684-3223).

Bottom Line–15 W 4th St. 1/25,26, Atlanta Rhythm Section, and the Stanky Brown Group. 1/27-30, Yusef Lateef (228-6300).

Christy's Skylite Gardens–64 W 11th. Charming place, open hearth fire. Musicians Jerry Greenberg and Andy Cahill do the standards, including a Gershwin medley. Tues thru Sat nights (673-5720).

The Clubhouse–1315 Second at 69th. A sports decor here, with entertainment nightly by Exa Louise Brown, singer-pianist at ease with ballads, blues, rock and standards, Mon thru Sat (628-0600).

Cookery–University Pl & 8th. Joe Turner, no relation to the singer, is the sole surviving member of the stride piano elite which included James P. Johnson, Fats Waller, and Willie the Lion Smith. He is an invigorating performer with an uncommonly extensive repertoire, an authentic feeling for the blues, and a most capable singer with a lazy, drawling baritone. Mon thru Sat thru 3/9. 8 p.m. to 1 a.m. Sun, 8 to 1 a.m. boogie woogie specialist. Sammy Price takes over. Sat and Sun, noon to 5, jazz pianist Chuck Folds (OR 4-4450).

Crawdaddy–45th and Vanderbilt. A New Orleans restaurant, with Sammy Price, a master of first class boogie woogie (a school of music frequently parodied by pianists incapable of making it soar), plays for diners and is then joined by his musical friends; Mon thru Fri, 6:30 to 11 :30 (889-8331).

Eddie Condon's–144 W 54th. The houseband, Red Balaban and Cats, includes the genial, clever, and occasionally moving trombonist Vic Dickenson, a true stylist of the horn, as well as clarinetist Herbie Hall, trumpeter Ed Polcer, and drummer Connie Kay. 1/25, Soprano Saxist Kenny Davern. 1/30, Ray & Mousie Alexander Quartet (265-8277).

Gaslight Club–124 E 56th. Based in three converted townhouses, there's dining; there's pianist-singer Jane Mullaney; there's pianist-singer George Mahoney; there's Sam Ulano's Speakeasy Four, with Dixieland jazz—all on different floors (752-2500).

Great Aunt Fanny's–340 W 46th. A cozy, reasonable theater-district restaurant, with singer-pianist Gladys Easter entertaining Wed thru Sat, from 9:30 Tuesdays, Fay Reed entertains (765-7374).

Grand Finale–Thru 1/29, Mimi Hines, comedienne. Shows at 9 and midnight. 1/31-2/5, singer Mark Russell (Telly Savalas's sidekick in *Kojak*). Closed Sun (595-4206).

Gregory's–First Ave at 63rd. Four combos: Wed, thru Sun, pianist and Ellington scholar Brooks Kerr leads a trio with drummer Sonny Greer, who was an Ellingtonian before Ellington, and must be seen, and clarinetist Russell Procope, a star in the Ellington constellation for more than 20 years. They are joined by singer Alicia Sherman. Mon. and Tue., two bop masters, Al Haig and Chuck Wayne, are joined by bassist Jamil Nasser. Mon. thru Sat, 4 to 8, the Gene Roland Trio. Sundays from 5:30 to 9:30, the Warren Chiasson trio (371-2220).

Hopper's–452 Sixth Ave at 11th. Thru Fri, the Bill Evans trio, with Eddie Gomez and Elliot Zigmund. Thru 2/5, guitarist Charlie Byrd (260-0250).

Hutton's–220 Madison Ave. Attractive restaurant features Darwin, a pianist-singer who plays jazz and assorted musical favorites, Mon thru Sat from 6 p.m.-until closing (1 a.m.) (MU3-5958).

Jacques'–210 E 58th. Hungarian cuisine here, and composer-pianist Peter Vamos plays nightly from 5 to 9 p.m. followed by pianists Lynn Richards and Marc Marique for the late night crowd (PL 3-5513).

Jimmy Ryan's–154 W 54th. The electrifying Roy Eldridge is back, in his seventh year at the club, and playing as brilliantly and movingly as ever. On Sundays, Max Kaminsky, another volatile trumpeter, opts for earlier stylistic parameters (CO 5-9505).

Jim Smith's Village Corner–Bleecker, at LaGuardia Music from 9:30 to 3 a.m. Wed, Armen Donelian, pianist. Thurs thru Tues, pianist Lance Hayward. Sundays singer Jane Valentine entertains (473-9762).

Max's Kansas City–213 Park Ave So. 1/27,28,29, the Void-Oids, with Richard Hell, Marc Bell, Ivan Julian, Robert Quine, and The Feelies. 1/26, Amber Waves; Rapture. Showtimes at 10 and midnight (777-7871).

Michael's Pub–211 E 55th. Pianist Dick Hyman presents the 1930s sounds and music of the little bands, with bassist Milt Hinton, clarinetist Pee Wee Irwin, saxophonist Bob Wilbur, and drummer Bob Rosengarden, Tues thru Sat, starting around 9:15. Woody Allen continues with his jam sessions on Mondays (785-2272).

O'Lunney's–915 Second Ave, betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music. Thru 1/26, Chuck McDermott and Wheatstraw. 1/27-29, Troy Ferguson, Sue Smith and the Country Gentlemen. 1/30, Tasty Licks. 1/31-2/5, Coco & the Lonesome Road Band. Mon thru Sat from 9:00; Sun from 7 is for bluegrass (751-5470).

Storyville–58th nr Park. Thru 1/29, the great saxophonist Sam Rivers leads his quintet. Rivers, who also plays piano and flute, is both an energy player and an improvisor of impressionistic melodies—always worth hearing. From 10 to 2:30 (755-1640).

Stryker's–103 W 86th. On Mondays, Dave Matthews leads a 12 piece band; on Tuesdays, Joe Puma; Al Cohn Trio. Wednesdays and Thursdays are given to the nonet lead by the brilliant saxophonist Lee Konitz, who once played a considerable role in someone else's nonet. For the remaining Friday and Saturdays of January, trumpeter-singer Chet Baker brings in his Quartet (874-8754).

Sweet Basil–88 Seventh Ave So, at Bleecker. On Sunday afternoons, pianist Hal Galper leads a vigorous quintet. Monday and Tuesday evenings are regularly assigned to the virtuosic guitarist Jack Wilkins (242-1785).

Village Gate–Bleecker at Thompson. 1/28,29, the brilliant trumpeter Freddie Hubbard leads a quintet, without benefit of sweeteners or overdubs. Fri & Sat 9:30 & 11:30, and 1:30 a.m. Sat (GR 5-5120).

Village Vanguard–178 7th Ave So. 64 1/25-30, Elvin Jones Quartet. Every Monday Night, Thad Jones & Mel Lewis Big Band (989-9011).

West End Cafe–2911 Broadway, at 113th. This popular restaurant-music room has become the home for a mini-jazz festival with legendary names from the swing era proving the timelessness of their original ideas: Mondays, Tuesdays, the Frank Williams Four; Wednesdays, Jo Jones, the premiere drummer, raconteur, conjurer, leads a quartet of friends—they change—and the evening meshes historic ruminations with the classiest rhythms imaginable; Thursdays & Fridays, George Kelly's Jazz Sultans. Saturdays & Sundays, the Countsmen, a Basie-alumni band with Earle Warren (666-8750).

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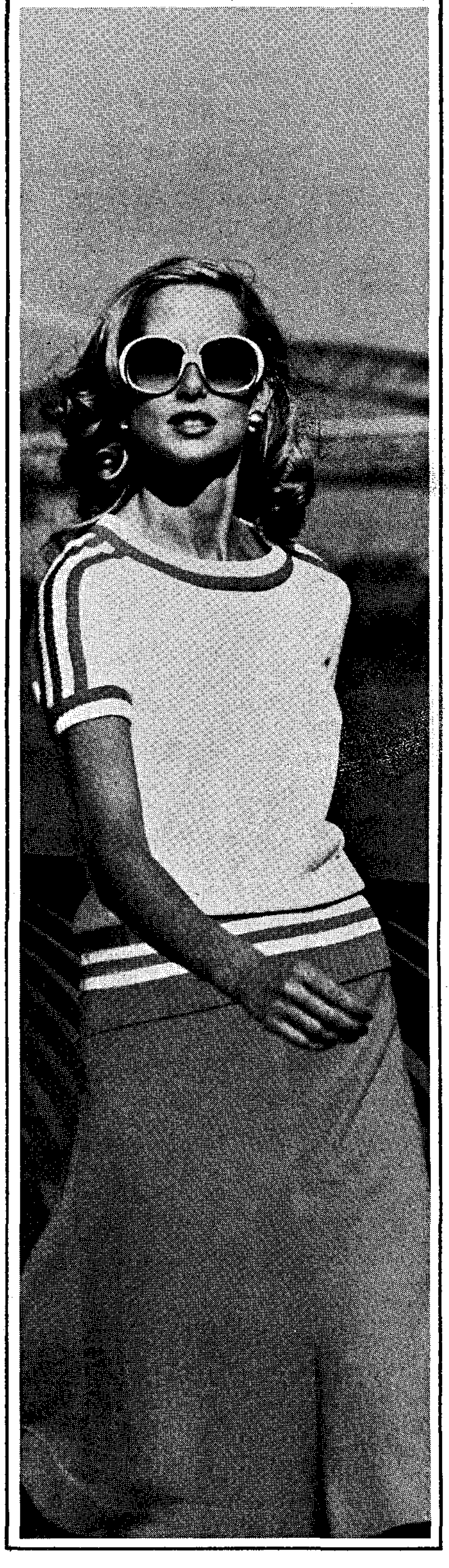

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Children

Children's Improvisational Company, New Media Studio, 350 E 81st St. (249-9872). *Alfred the Dragon,* Sat at 3:30; *Spinning Top,* Sun at 2.

Courtyard Playhouse, 39 Grove St. (765-9540). *Hansel and Gretel,* 1/29-30 at 1:30; *Humpty Dumpty,* 1/29-30 at 3.

Cubiculo, 414 W 51st St. (265-2138). *The Wizard of Oz,* 1/29 at 2:30.

Floating Hospital Puppet Playhouse, Pier 15 of South St. Seaport (744-8636). *The Shy Fox & Roots,* 1/30 at 1:30 & 3.

Penny Jones & Co., 215 W 11th St. (924-4589). *Mother Goose Tales & The Three Bears,* (puppets), 1/29-30 at 1:30.

Magic With Marion, Nathan's in Times Square (594-7455), 1/30 at 1 & 3.

Meri Mini Players, Hotel Opera, Broadway at 76th St. (221-7235). *Three Tales at a Time,* 1/29 at 2:30.

Richard Morse Mime Theater, 224 Waverly Pl. (242-0530). *A Chip off the Old Munk,* Sat & Sun at 2.

Off Center Theater, NY Society for Ethical Cultrue, 2 W 64th St. (874-5200). *Beauty and the Beast,* 1/29 at 2:30.

One Foote Puppet Shows, Theater Ensemble Workshop, 62 E 4th St. (244-4270), Sat & Sun at 3.

O.O.B. Band Co., 18th St. Playhouse, 145 W 18th St. (242-3900). *The Little O. Henry Music Show,* Sat & Sun at 2.

Paper Bag Players, 92nd St. Y (427-6000). *Grandpa,* Sun at 1 & 3.

Pumpernickel Players, Theater of the Riverside Church, 490 Riverside Dr. (864-2929). *Rapunzel,* dance theater, 1/30 at 2.

Rainbow Children's Theater, Hotel Sutton East, 330 E 56th St. (486-1431). *Mother Goose Medley,* Sat & Sun at 2.

Royal Playhouse, 219 Second Ave. (475-9647). *Hansel & Gretel,* Sat at 2:30; *Cinderella,* Sun at 2:30.

Theater of the Open Eye, 316 E 88th St. (534-6363). *Raven's Dance,* Sun at 1 & 2:30.

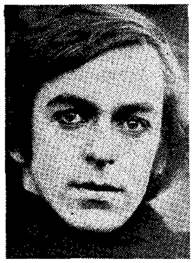
13th Street Theater, 50 W 13th St. (924-9785). *Gingerbread,* (musical), Sat & Sun at 1 & 3.

CONCERTS, OPERA, DANCE, MUSEUMS EDITED BY GERARD KAVANAGH

Concerts

Extended Run

OLYMPIAN ARTISTRY



Toller Cranston & the Ice Show, starring Olympic medal-winner **Toller Cranston,** will be at the Uris Theater (Broadway at 51st St.) thru February 27. Performance times for the show, which features twelve other skating virtuosos, are as follows: Tuesday-Friday at 8; Saturday at 2 & 8; Sunday at 2 (873-0706).

Tuesday, January 25

New York Philharmonic, Avery Fisher Hall; Pierre Boulez conducts, with Jessye Norman, soprano. Works of Bartok, Berg & Wagner, at 7:30.

Kansas City Philharmonic & Modern Jazz Quartet, Carnegie Hall, at 8.

George Walker & Claire Polin, Carnegie Recital Hall, at 8.

Juilliard Student Concert, Alice Tully Hall, at 8:30.

Neely Bruce, piano, Town Hall, at 8.

Marilyn Florez, mezzo soprano, Federal Hall National Memorial, Wall & Broad Sts. (264-4451), at 5:30.

Robert de Gaetano, piano, 92nd St. Y, at 8.

Jazz Bash With Buck Clayton, Overseas Press Club, 55 E 43rd St. (687-2430), at 5:30.

Wednesday, January 26

Musica Sacra, Avery Fisher Hall, at 8.

ETERNAL MUSIC

Pianist **Gary Graffman** is the featured soloist with the Music Aeterna Orchestra, under conductor Frederick Waldman, at Alice Tully Hall on Wednesday, January 26 at 8. He will perform the Prokofiev Piano Concerto No. 1 and the Mozart Piano Concerto in D minor (362-1911).

Julie Budd, Town Hall, at 5:45.

Bernie Klay & the X Seamens Institute, WBAI Concert Hall, 359 E 62nd St. (826-0400), at 8.

Juilliard Student Concert, Alice Tully Hall, at 1.

Rudolf Serkin, piano, Carnegie Hall, at 8.

Grant Johannesen, piano, 92nd St. Y, at 8.

Thursday, January 27

St. Louis Symphony, Carnegie Hall; Mozart's Mass in C Minor, at 8.

The Ariel Duo, Theodore Roosevelt Birthplace, 28 E 20th St. (264-4451), at 7.

New York Philharmonic, Avery Fisher Hall; Pierre Boulez conducts, with Anthony and Joseph Paratore, painists. Works of Bach, Mozart & Strauss, at 8:30.

The Cleveland Quartet, Alice Tully Hall, at 8.

Diana Mittler Battipaglia, piano, Carnegie Recital Hall, at 8.

Friday, January 28

New York Philharmonic, Avery Fisher Hall. Same program as 1/27, at 2.

Brooklyn Philharmonia, BAM Lepercq Space, at 8.

Janet Baker, mezzo-soprano, Carnegie Hall, at 8.

Guarneri String Quartet, Metropolitan Museum, at 8.

Chamber Music Society of Lincoln Center, Alice Tully Hall, at 8.

Ann McMillan, Theodore Roosevelt Birthplace, 28 E 20th St. (264-4451), at 7.

Concert Social, Hotel Biltmore Music Room, Madison Ave. at 43rd St. (749-5464), at 8:30.

Saturday, January 29

New York Philharmonic, Avery Fisher Hall. Same program as 1/27, at 8:30.

Jazz Concert, Carnegie Hall, at 8.

Chamber Music, BAM Lepercq Space, at 8:30.

Paula Robison, flute, Alice Tully Hall, at 3.

New York Philharmonic Young People's Concert, Avery Fisher Hall, at 2.

Elizabeth Wolff, piano, Carnegie Recital Hall, at 2:30.

Shura Cherkassky, piano, Metropolitan Museum, 8.

Yo Yo Ma, cello/**Stephanie Brown,** piano, 92nd St. Y, at 8.

Nicanor Zabaleta, harp, Alice Tully Hall, at 8.

Ida Kavafian, violin, CAMI Hall, at 8.

Ann Zalkind & Helen Katz, piano, Carnegie Recital Hall, at 8:30.

Sunday, January 30

Chamber Music, BAM Lepercq Space, at 2.

Lucy Ishkanian, piano, Carnegie Hall, at 3.

Bronx Arts Ensemble, Society for Ethical Culture, 4450 Fieldston Rd. (548-4445), at 4.

Chamber Music Society of Lincoln Center, Alice Tully Hall, at 5.

Egons Plavnieks, piano, Carnegie Recital Hall, at 5:45.

Ruggiero Ricci, violin & **Ernesto Bitetti,** guitar, Town Hall, at 2:30.

New Amsterdam Symphony Orchestra, St. Stephen's Church, 120 W 69th St., at 4:30.

Gershon Silbert, piano, NY Historical Society, at 2:30.

L'Arema Chamber Ensemble, Gustavus Adolphus Church, 155 E 22nd St., at 2.

Manitas de Plata, Carnegie Hall, at 8.

Arthur La Mirande, piano, Carnegie Recital Hall, at 8:30.

Monday, January 31

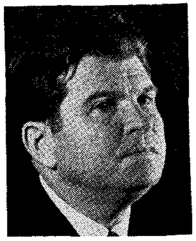
St. Hedwig's Cathedral Choir & Domkapelle Orchestra of Berlin, Carnegie Hall, at 8.

Daniel Shafran, cello/**Anton Ginzburg,** piano, 92nd St. Y, at 8.

Philip Setzer, violin, Carnegie Recital Hall, at 8.

Tuesday, February 1

SOLO FLIGHT



Soviet pianist **Emil Gilels** will appear in recital at Carnegie Hall on Tuesday, February 1 at 8. His *program will consist of* works by Beethoven, Schumann, Brahms, and Liszt. Later in the month (February 11), Mr. Gilels will appear with the Cleveland Orchestra in Carnegie Hall (247-7459).

New York Philharmonic, Avery Fisher Hall. Same program as 1/27, at 7:30.

Mary Elizabeth Stephenson, piano, Carnegie Recital Hall, at 8.

The Ariel Duo, Federal Hall National Memorial, Wall & Broad Sts. *(264-4451), at 5:30.*

Eduardo Fernandez, classic guitar, 92nd St. Y, at 8.

Mary Helen Schmidt, piano, Alice Tully Hall, at 8.

Opera

METROPOLITAN OPERA
METROPOLITAN OPERA HOUSE

Tues, 1/25 at 8: **The Magic Flute** with Valente, Shane, Burrows, Gramm. Conductor: Conlon; director: Rennert; designer: Chagall. Wed, 1/26 at 8: **Le Prophète** with Horne, Scotto, McCracken, Hines. Conductor: Lewis; director: Dexter; designer: Wexler. Thurs, 1/27 at 8: **Salome** with Bumbry, Ericson, Nagy, Wixell. Conductor: Leinsdorf; director: Rennert; designers: Heinrich & Reppa. Fri, 1/28 at 7: **Die Walküre** with Hunter, Martin, Dunn, King. Conductor: Leinsdorf; director: Weber; designers: Schneider-Siemssen, Wakhevitch & Reppa. Sat, 1/29 at 2: **Le Prophète** (Same cast as 1/26). Sat, 1/29 at 8:30: **Lucia di Lammermoor** with Deutekom, Alexander, Walker, Flagello. Conductor: Woitach; director: Wallmann; designer: Colonnello. Mon, 1/31 at 8: **Tosca** with Zylis-Gara, Morell, Milnes, Capecchi. Conductor: Woitach; director: Schenk; designers: Heinrich & Reppa. Tues, 2/1 at 8: **Le Prophète** (Same cast as 1/26).

OTHER

Light Opera of Manhattan, 334 E 74th St. (861-2288). *The Merry Widow,* 1/26 at 2 & 8:30, 1/27-28 at 8:30, 1/29 at 8:30, 1/30 at 4.

Stuyvesant Opera, Church of the Covenant, 310 E 42nd St. *Così Fan Tutte,* 1/28-29 at 7:30.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).

Brooklyn College, Whitman Hall & Gershwin Theater, Campus Rd & Hillel Pl (859-1180).

CAMI Hall, 165 W 57th (972-0113).

Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).

City Center, 131 W 55th (246-8989).

Lincoln Center: Alice Tully Hall, 1941 Broadway (362-1911). Avery Fisher Hall, Lincoln Center Plaza (874-2424). Library-Museum, 111 Amsterdam Avenue (799-2200). Metropolitan Opera (580-9830). American Ballet Theater (787-3880). New York State Theater (877-4727). Juilliard Theater, Lincoln Center Plaza (799-5000).

Madison Square Garden, Seventh Ave at 33rd (563-8000).

Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

92nd St YM-YWHA, Kaufmann Concert Hall, Lexington Ave & 92nd (427-6000).

Palladium, 126 E 14th (249-8870).

Queens College, Colden Auditorium, L.I. Expressway & Kissena Blvd. (793-8080).

Town Hall, 123 W 43rd (582-4536).

Dance

AMERICAN BALLET THEATER
CITY CENTER

Giselle: 1/26-28 at 8; 1/29 at 2 & 8; 1/30 at 2 & 7:30.

NEW YORK CITY BALLET
NEW YORK STATE THEATER

Subject to settlement of strike.

Tues, 1/25 at 8: *Symphony in Three Movements; Tzigane; Union Jack.* Wed, 1/26 at 8: *Divertimento No. 15; Stravinsky Violin Concerto; Tchaikovsky Suite No. 2.* Thurs, 1/27 at 8: *Ma Mere L'Oye; New Ballet No. 2; Pas de Deux; In G Major.* Fri, 1/28 at 8: *Ma Mere L'Oye; The Four Temperaments; New Ballet; Symphony in C.* Sat, 1/29 at 2: *Divertimento No. 15; Episodes; Afternoon of a Faun; In G Major.* Sat, 1/29 at 8: *Episodes; Duo Concertant; Pas de Deux; Stars & Stripes.* Sun, 1/30 at 1: *An Evening's Waltzes; Stravinsky Violin Concerto; Afternoon of a Faun; The Concert.* Sun, 1/30 at 7: *Jewels.* Tues, 2/1 at 8: *Coppelia.*

OTHER

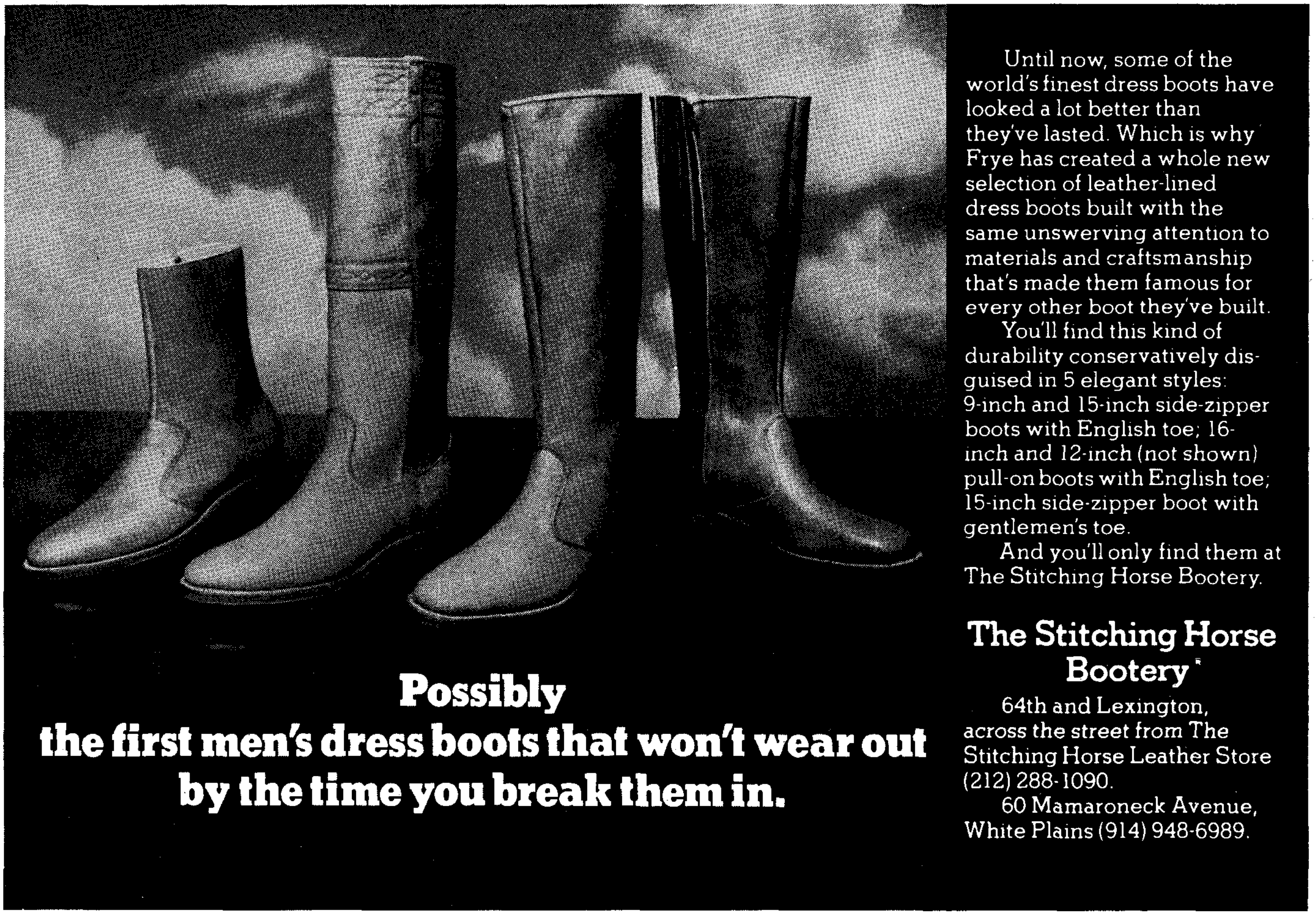
Richard Bull Dance Theater, Larry Richardson Dance Gallery, 242 E 14th St. (685-5972), 1/27-29 at 8, 1/30 at 2.

Cubiculo, 414 W 51st St. (265-2138). Workwith Dance Co., 1/28-29 at 8:30; Ellen Goldman & Sandy Jamrog, 1/31-2/1 at 8:30.

Jazz Concert Dance Co., Terra Firma Studio, 24 E 18th St. (264-4274), 1/29 at 9.

Riverside Theater Dance Festival, Theater of the Riverside Church, 490 Riverside Dr. (864-2929). Muriel Cohan & Patrick Suzeau, 1/27-28 at 8, 1/29 at 2 & 8, 1/30 at 2.

Judith Scott Dance Theater, American Theater Lab, 219 W 19th St. (924-0077), 1/27-30 at 8.



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Art

Galleries are open Tues.-Sat. from between 10 and 11 to between 5 and 6. Exceptions are noted. Asterisk denotes shows of special distinction. Art listings edited by Holly Pinto.

SOLOS

57th STREET

***Douglas Abdell**–Surreal industrialist sculpture in bronze, thru 2/5. Crispo, 41 E 57th (758-9190).

Emil Carlsen–Works, thru 2/19. Hammer, 51 E 57th (644-4400).

Susan Crile/Anne Dunn–Recent works/Works on paper, thru 2/10. Fischbach, 29 W 57th (PL9-2345).

Dan Daily/Richard Hirsch–Statements in glass/Clay vessels, thru 2/12. Portnoy, 56 W 57th (757-0461).

Horia Damian–Graphite and colored pencil drawings with their 3D sculptural realizations, thru 2/5. René, 6 W 57th (765-1330).

***Jim Dine**–Recent painting, etchings and drawings including a self-portrait, thru 2/12/Prints and sculpture, thru 2/10. Pace, 32 E 57th (HA1-3292)/Getler/Pall, 50 W 57th (581-2724).

***James Ensor** (1860-1949)–Selected etchings by this Belgium expressionist, thru 3/4. Sumers, 50 W 57th (581-2268).

Sorel Etrog/Larry Rivers–Sculpture/Works with paper, plus new editions by Grooms and lithos by Kokoschka, thru 2/5. Marlborough, 40 W 57th (541-4900).

***John Ferren**–1956 Vase paintings using Byzantine-like patterns, thru 2/3. Sachs, 29 W 57th (421-8686).

Rube Goldberg–Inventions and cartoons, thru 2/5. Truman, 38 E 57th (688-3516).

James Juszczyk–Works, thru 2/12. Esman, 29 W 57th (421-9490).

Jane Lutnick–Monumental environmental sculpture and concrete drawings, thru 2/3. Viridian, 24 W 57th (245-2882).

Dorothy McGahee–Paintings, thru 2/10. Viridian, 24 W 57th (245-2882).

Oscar Magnan–Sculptural abstractions in tertiary colors, thru 2/3. Alonzo, 30 W 57th (586-2500).

Michael Mazur–20 years of works-on-paper including recent lush jungle scenes of Georgia, thru 2/4. Dintenfass, 50 W 57th (581-2268).

Vincent Moore/Tony Schneider–Gouaches and watercolors/Sculpture, thru 2/2. Berman, 50 W 57th (757-7630). Mon-Sat 10:30-5:30.

***Richard Muller**(1874-1954)–Graphics by the spokesman of the *Neue Sachlichkeit,* thru 2/2. Sumers, 50 W 57th (581-2268).

George Nick–New paintings, 1/29-2/17. deNagy, 29 W 57th (421-3780).

Betty Parsons–Painted wooden constructions and works on canvas, thru 2/3. Kornblee, 20 W 57th (586-1178).

George Segal–Red, blue, or black sculpture, 1/26-2/26. Janis, 6 W 57th (586-0110).

***William Zorach**(1889-1966)–The female figure in wood, stone, and bronze, thru 2/12. Zabriskie, 29 W 57th (832-9034).

MADISON AVE & VICINITY

***Abe Ajay**–Relief sculpture dealing with architecture and landscape, thru 2/5. Gimpel, 1040 Mad at 79th (628-1897).

Walter Darby Bannard/Tony Rosenthal–Mixed-media and acrylic abstractions/Large-scale steel sculpture, thru 2/3. Knoedler, 19 E 70th (794-0550).

Elizabeth Bart–Collages, thru 2/5. Ekstrom, 980 Mad Ave (YU8-8857).

David Bruzga/George Schulman–Brightly-colored, hard-edge figurative works done in collaboration, thru 2/5. Ingber, 3 E 78th (744-3158).

Sonia Chusit–Cloud and landscape forms seen through grids in pastel and acrylic, 1/29-2/26. Touchstone, 118 E 64th (826-6111).

Addie Herder–Collage constructions, thru 2/15. Gruenebaum, 25 E 77th (249-5668).

***Sylvia Heyden/Mariette Rousseau-Vermette**–Two weavers, thru 2/3. Borgenicht, 1018 Mad Ave (535-8040).

Gillian Jagger–"Africa," thru 2/4. Lerner-Heller, 956 Mad Ave (861-9010).

***Joseph Luftschein**–Landscapes of existing sites, thru 2/11. Phoenix, 939 Mad Ave (RH4-5166).

William Marazzi/Allen Saalburg–Pastel thought forms/Lucite constructions, thru 2/5. Bodley, 1063 Mad Ave (AG 9-2155).

***Harvey Quaytman**–Large works on paper in acrylic, dry pigment, thru 2/4. McKee, 140 E 63rd (688-5951).

Kate Resek/Mark Eliot Schwabe–Pastel under acrylic stain washes on raw canvas/Steel and copper sculpture, thru 2/12. Noyes, Van Cline, Davenport, 1018 Mad Ave (628-5402).

Steven Sloman–Large black and white abstractions, thru 2/5. Poindexter, 24 E 84th (628-2844).

***David Smyth**–Two triptychs, a diptych, and a single painting, all large, thru 2/5. Feldman, 33 E 74th (249-4050). Mon-Sat 10-5:30.

SoHo

Cecile Abish–An installation and drawings, thru 2/8. Alessandra, 489 Broome (925-7373).

***Laurie Anderson/Marcel Duchamp**–Songs and stories on records with lyrical wall works./Works-on-paper, thru 2/1. Solomon, 392 W Bdwy (925-1900).

David Askevold–Conceptual works dealing with the ambit, thru 2/2. Gibson, 392 W Bdwy (966-9808).

Joel Fisher–Apographic entensions, thru 2/5. Protetch, 157 Spring (925-4009).

Suzanne Gilliard–Intensely colorful oils including wild Pennsylvania landscapes, 1/28-2/17. Prince St, 106 Prince (549-4525).

Shirley Gorelick–Realist paintings dealing with the figure in greenery, thru 2/2. Soho 20, 99 Spring (226-4167).

***Brian Henderson/Ursula Von Rydingsvard**–Large stained canvases with hard-edged elements/Stacked and interlocked boxes in raw cedar posts, thru 2/5. Soho Center, 114 Prince (226-1995).

Terence La Noue/John Okulick–Circular works on paper sticks and rope constructions, thru 2/3. Hoffman, 429 W Bdwy (966-6676).

Gordon Moore–Pale surface abstractions delineated by tense lines, thru 2/8. Cuningham Ward, 94 Prince (966-0455).

Suzanne Osterweil–Figurative works, thru 2/10. Westbroadway, 431 W Bdwy (966-2520).

Giulio Paolini–Works in many media, thru 2/3. Sperone Westwater Fischer, 142 Greene (431-3685).

Ellen Phelan/Jeremy Gilbert-Rolfe–Sculpture/Paintings, 1/29-2/22. Cooper, 155 Wooster (677-4390).

OTHER

Jacki Apple/Martine Aballea/Stella Waitzkin–A collaborative narrative work/Book sculpture, 1/29-2/17. Franklin Furnace, 112 Franklin (925-4671).

Guy De Cointet/George Miller–Conceptual art dealing with splitting the word, thru 2/12. Braathen, 158 Lafayette (925-0113). Wed-Sat 11-5.

***Jackie Ferrara**–A wooden Stacked Pyramid, 1973 and a Trisected Pyramid 1976, thru 2/20. Hammarskjold Plaza Sculpture Garden, 2nd Ave at 47th.

Irene Krugman–A sculptural environment, thru 2/11. Mall of CUNY, 33 W 42nd (790-4331). Daily 9-6, Sat 11-3.

GROUP SHOWS

57th STREET

Heidenberg–50 W 57th (586-3808). Kinetic paintings, sculpture, graphics by Agam, Carreaga, Cruz-Diez, Soto, others, thru 1/29.

***Jackson**–521 W 57th (586-4200). Collages by Bultman; cast lucite sculpture by Byng; 1975 abstractions by Jenkins; small sculpture by Pomodoro and dimensional painting by Pond; thru 1/29.

***Kennedy**–40 W 57th (541-9600). American paintings, furniture and accessories from the Age of the Revolution and Early Republic, 1750-1824, thru 2/12.

Markel–50 W 57th (581-1909). Art with words by Allen, Kostelanetz, Levine, Wiley, others, thru 2/12.

Midtown–11 E 57th (Pl8-1900). Works by members for the last 45 years, thru 2/19.

Viridian–24 W 57th (245-2882). Works by members, thru 1/31.

WomanArt–41 W 57th (421-2420). Paintings, drawings & sculpture by women, thru 2/5.

MADISON AVE & VICINITY

African Tribal Arts II–37 W 53rd (582-5056). Mon-Sat 10:30-5. Ceremonial staffs representing authority and strength from Baule, Yoruba, thru 1/31.

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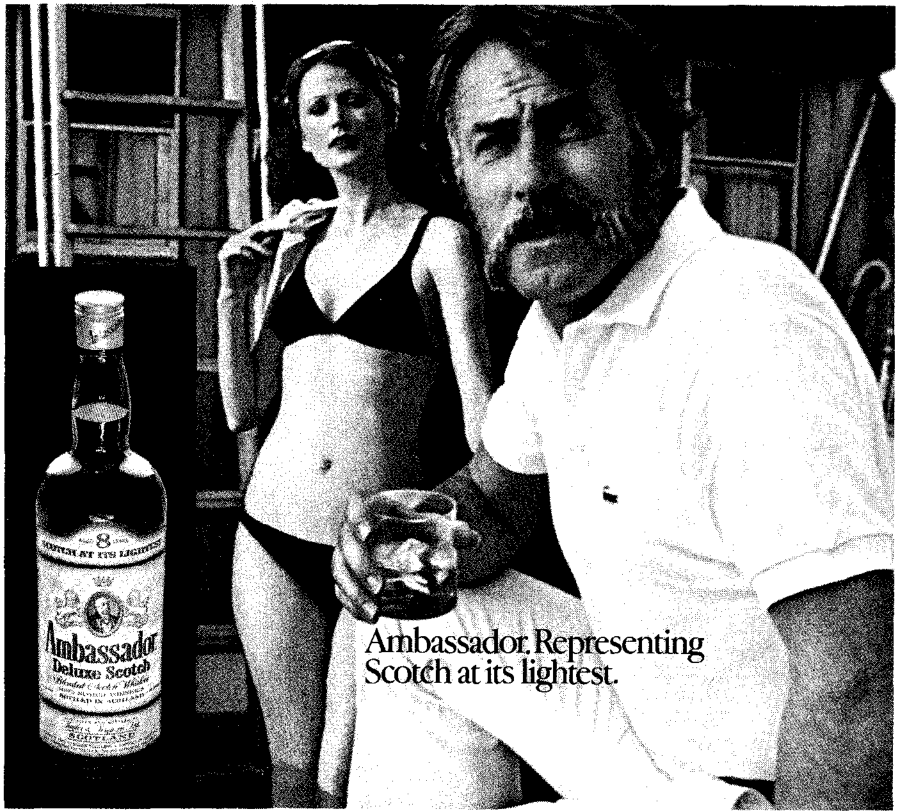

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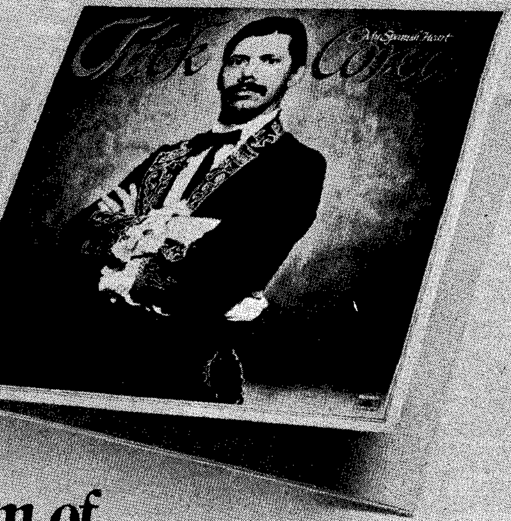

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***Reinhold Brown**–26 E 78th (RE4-7999). Posters done by & for architects from 1894-1947, thru 3/1.

***China Institute**–125 E 65th (744-8181). Mon-Fri 10-5, Sat 11-5, Sun 2-5. Chinese folk art in American collections from the early 15th to the early 20th century, thru 1/30.

***Committee to Save Grand Central**–59 E 43rd (586-4761). Mon-Fri 10-6. Art Deco architecture in the West Bronx, thru 3/1.

***Deutsch**–43 E 80th (861-4429). Spacescapes by Atirnomis, Chagall, Tobey, others, thru 2/19.

***Elkon**–1063 Mad Ave (LE5-3940). Paintings and sculpture introduced here during the 60's including Avedisian, Bush, Dzubas, Witkin, others, thru 2/2.

***Gallery of Architecture**–165 W 72nd (787-6350). Early 18th century engravings by Wren, Jones, Child, Hawdsmoor, thru 2/8.

***Gurewitsch**–55 E 74th (RE4-7302). Thurs-Sat 1-5. *Small works by Feininger, Hartley, Wilke, others;* tapestries by Barnet and Velay; and a model theatre, 1919, attributed to Shinn, thru 1/29.

Harlow–1100 Mad Ave (988-4360). Wed-Sat 12-6. French graphic art from 1890 to 1930, plus early 19th century photos by Bisson Freres, Carjat, Nadar, others, thru 1/29.

Jackson–32 E 69th (988-1800). Collages on paper by Bultman, lucite sculpture by Byng, 1975 abstractions by Jenkins, fiberglass, bronze and marble sculpture by Pomodoro, and Pond's sports series, thru 1/29.

Kottler–3 E 65th (RE4-3491). Mon-Fri 12-6. Sat 12-4. Arshed, Banta, Cesarini, others, thru 2/5.

ML–58 E 79th (472-0333). Works by Hall, Hoenigan, *Smith, Szasz, others,* thru 2/19.

***Nicholls**–1014 Mad at 78th (472-0211). Tues-Sat 12-5:30. Cartoons, illustrations, and watercolors by Addams, Arno, Booth, Petty, Saxon, Tobey, others, thru 1/29.

Stone–48 E 86th (YU8-6870). Mini-environments by Abraham, drawings by Hickam and paintings by *Songero, thru 1/30.*

Willard–29 E 72nd (744-2925). Abstractions by Baynard, Duff, Korman, Shapiro, others, thru 2/3.

SoHo

A.I.R.–97 Wooster (966-0799). Christopher, Feinberg, Johnson and Snitzer, thru 2/2.

***Buecker & Harpsichords**–465 W Bdwy (260-3480). Lesser known works from 1963 including string constructions by D'Aquila, collages by Picard, others, thru 2/26.

Drawing Center–137 Greene (982-5266). Mon, Tues 11-6, Wed-Sat 11-9. Paintings on paper by Bishop, Humphrey, Mangold, others, thru 2/26.

Pleiades–152 Wooster (475-9658). Drawings and paintings by Greenwood, Katz, Rame, others, thru 2/6.

Ward-Nasse–131 Prince (925-6951). Abstract landscapes by Breuer, painted canvas by Cobb, organic fantasies by Francia, and welded steel sculpture by Reilly, 1/28-2/17.

OTHER

***Center for Inter-American Relations**–680 Park Ave (249-8950). Tues-Sun 12-6. Aztec stone sculpture from the last few 100 years before the Spanish conquest of Mexico, thru 1/30.

Guiness World Records Exhibit Hall, Concourse Level of Empire State Bldg., 350 Fifth Ave. Open daily, 9:30-7.

International Arts–28 E 4th (473-6072). Wed-Sat 1-6. Constructions by the Syrian, Ajay, prints by the Palestinian, Hodody and paintings by the Lebanese, Mahmoud, thru 2/5.

National Art Museum of Sport, Madison Square Garden Center (244-4127).

Pratt Graphics–831 Bdwy (674-0603). Mon-Fri 10-6. Sat 1/5. Forerunners of the American print Renaissance, 1920-1950 including Davies, Kuhn, Kuniyoshi, Roth, others, thru 2/26.

Primitive Artisan–225 5th Ave (532-9180). Wallhangings, bags, shawls, woven in Bolivia, Peru and Ecuador, thru 2/10.

Photography

A. Aubrey Bodine–Photos, thru 2/19. Prakapas, 19 E 71st (737-6066).

Canadian–1251 Sixth Ave (586-2400). Mon-Fri 9:30-4:30. The border between the USA and Canada, thru 1/31.

Merce Cunningham–Photos and notes on dance, thru 1/29. Solway, 139 Spring (925-1200).

***Roy Decarava/Kay Bell Reynal**–City life and Harlem/Portraits of famous literary and artistic people, fashion and still lifes, thru 2/12. Witkin, 41 E 57th (355-1461).

***Baron Adolf de Meyer/Lewis W. Hine**–English High Society in the 20s/Child labor in the US in the early 1900s, thru 1/29. Helios, 18 E 67th (988-5593).

Alan Dennis–Color dye transfer land escapes, thru 1/29. Images, 11 E 57th (838-8640).

***French Cultural Services**–972 5th Ave (737-9700). Mon-Fri 10-5:30. 25 well and lesser-known Frenchmen including Arnault, Barbey, Cartier-Bresson, Hers, others, thru 2/2.

Benno Friedman/Harold Jones–Photos, thru 2/5. Light, 724 5th Ave (582-6552).

***Robert Goldsmith**–Microscopic petrographs or a study of abstract art, thru 1/31. 4th Street, 67 E 4th (673-1021). Sun-Thurs 2-8, Fri-Sat 3-10.

***Hall of Science**–Flushing Meadows, Corona Park (699-9400). Wed-Fri 10-4, Sat 10-5, Sun 1-5. Close-ups of flowers and crystals, thru 2/27.

***Lucien Hervé**–A modern 16th century capital of the Moghuls, Fatehpur Sikri, India; 1/26-2/28. French Institute, 22 E 60th (644-1820). Mon-Thurs 10-8, Fri 10-5:30, Sat 10-5.

Peter Hujar–Portraits in Life and Death, thru 2/15. Pfeifer, 825 Mad (737-2055).

***Helen Levitt**–Spanish Harlem in the 40s and color-dye transfer prints, thru 2/5. Carlton, 127 E 69th (249-9880).

Shmuel Lipkin–Impressionistic nudes and light studies, thru 2/14. Camera Club of NY, 37 E 60th (838-9710). Mon-Fri 2-6.

Ben Rose–Illusions in Time and Space, thru 2/12. Neikrug, 224 E 68th (288-7741). Wed-Sat 1-6.

***Soho/Stieglist**–34 W 13th (675-9721). Fri-Sun 1-6, Tues 7-9. Nudes by Burton, Death Valley dunes by Campbell, signatures by Reese, others; plus fantastic landscapes, car wrecks by Deak, thru 2/1.

Bert Stern–Hollywood Stars from the mid 50s to the late 60s, thru 1/29. Knowlton, 19 E 71st (794-9700).

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Sun & Hols 11-5. *The New Hall of Minerals and Gems.*

Asia House Gallery, 112 E 64th St. (751-4210). Mon-Sat 10-5, Sun 1-5, Thurs 10-8:30. *Masterworks in Wood: China and Japan;* thru 3/27.

Bronx Museum of the Arts, 851 Grand Concourse (681-6000). Mon-Fri 9-5, Sun 1-4. *Mujer:* Photographic celebration of the Latin Woman. Also, contemporary sculpture by Hispanic artists; thru 2/3.

Cooper-Hewitt Museum–Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *Man Transforms/Aspects of Design:* The opening exhibition of the Smithsonian Institution's National Museum of Design; thru 2/6.

Guggenheim Museum–Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *James Ensor:* The first comprehensive U.S. showing in 26 years of works *by this Belgian artist; 1/28 thru 4/11.*

International Center of Photography–Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5. Retrospective of the works of Dennis Stock and Mike Disfarmer; Calotype Landscapes by Glenn Richmond. All shows thru 3/13.

Metropolitan Museum of Art–Fifth at 82nd (TR 9-5500). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *Two Worlds of Andrew Wyeth: Kuerners and Olsons:* The exhibition presents Wyeth's exploration of the land, buildings, and people of Karl Kuerner's farm in Pennsylvania and Christina Olson's house in Maine; thru 2/6. *Blue and White:* Early Japanese export porcelain of the 17th century; thru 6/30. *The Glory of Russian Costume:* An exhibition of 200 years (1709-1909) of Russian costumes; thru August.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *European Drawings From the Fitzwilliam Museum:* 120 master drawings from the 16th thru the 19th centuries; *Ancient Near-Eastern Treasures;* thru 2/13.

Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5. *Windows of New York:* Photos by Ralph Rosenblum; 1/31 thru 5/9.

Museum of Modern Art–11 W 53rd (956-7070). Mon, Tue, Fri, Sat, Sun 11-6, Thur 11-9. *Harry Callaghan:* A retrospective demonstrating Callaghan's unique contribution to contemporary photography; thru 2/8. *European Master Paintings From the Swiss Collections: Post-Impressionism to World War II;* thru 3/1. *Tina Modotti:* Approximately 40 photographs by the Italian-born actress, photographer, and political activist; thru 4/3. *Prints: Acquisitions 1973-76;* thru 2/20. John Cage's *Renga* with *Apartment House 1776:* selections from the score of John Cage's work written in honor of the Bicentennial; thru 3/6. *Posters by Painters:* An extensive collection of posters by such artists as Braque, Calder, Dine, Picasso, Steinberg, Motherwell, and others; thru 3/14.

New York Historical Society, 170 CPW (873-3400). Tues-Fri, Sun 1-5; Sat 10-5. *200 Years of American Illustration,* thru 2/15. *Selling New York:* An extraordinary look at our cultural history thru rare examples of American advertising; thru 5/31.

Queens Museum, New York City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Masters of the Brush:* Chinese painting and calligraphy from the 16th to the 19th century; thru 3/6.

Studio Museum in Harlem, 2033 Fifth Ave. (427-5959). Wed 10-9, Tues-Fri 10-6, Sat & Sun 1-6. An exhibition of paintings by Leslie Price and prints by Lee Paté; thru 2/20.

Whitney Museum–Madison Ave at 75th (794-0600). Daily 11-6, Tue, 11-10, Sun & Hols, 12-6. Closed Mon. *Calder's Universe:* A retrospective exhibition of the works of America's foremost sculptor; thru 2/6. *Two Artists: Dan Hill & Michael Venezia;* thru *Thirty Years of American Art: 1945-75;* Thru 10-23. **Downtown Branch,** 55 Water St (483-0012). Mon-Fri, 11-3.

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How We Will Beat The Energy Crisis

By Andrew Tobias

"... Despite no overall national direction, many Americans are already responding to the energy crisis with great ingenuity..."

SAUDIS WARN THE WEST TO SHOW APPRECIATION OF OIL-PRICE RESTRAINT
—New York *Times* lead headline, December 18, 1976

The Bad News

It is an old refrain but depressingly true. I will sing it for just four paragraphs before breaking into something livelier:

We are now in worse shape in terms of energy than we were in 1973. We are consuming more oil than ever and producing less. Imports, accordingly, have ballooned. More than ever, our unemployment and inflation rates are determined not by decisions we make, but by the Organization of Petroleum Exporting Countries (OPEC).

(Anyone who doubts that OPEC affects inflation and unemployment need only consider what would happen if the price of oil were miraculously halved.)

"The insouciant insanity," writes C. L. Sulzberger, "with which the industrialized countries of the West regard the worsening energy crisis, which can quite easily undermine and destroy the entire fabric of free society, is possibly the most frightening problem—both long-range and short-range—to face what we happily refer to as democratic civilization." Truly.

A gallon of gas costs $1.34 in Japan, $1.39 in Germany, $1.60 in France—why are *we* trying so hard to give it away? We desperately need a whopping gasoline tax—50 cents a gallon or more—to encourage the shift to cars that go just as far, just as fast, on half the gas.* We desperately need a strip-mining law that will allow us to get on with the job of substituting coal production for oil importation, while protecting the environment. We desperately need to decontrol the price of natural gas, imposing a windfall profits tax on producers if necessary, to encourage conservation of and exploration for this ridiculously underpriced and environmentally ideal fuel. (Never was this clearer than last week, when frigid weather causing natural-gas shortages led to plant closings and real hardship. See box, "Last Week's Natural-Gas Scare," on page 31.) We desperately need to stockpile a six-month supply of oil to give us some leeway in dealing with OPEC. ("Practically alone among the industrial world's oil-importing nations," says *Business Week*, "the U.S. has no emergency stockpile of petroleum.")

But, as I say, this has become an old refrain. We are numb to it. The good news is that there *is* some good news. Chiefly, we now have a president who recognizes the urgency of these problems and who, with a Congress of the same political party, may well—at last—act. But beyond that, despite the lack of any overall national direction, a great many of our fellow Americans are already responding to this slow-motion crisis with admirable ingenuity. What follows is a sampling of some of the progress that *is* being made. It is offered—at the risk of sounding naïve—with the feeling that, now that Vietnam, Watergate, and the worst of the recession are behind us, and with new people in office, the prevailing national mood will become increasingly positive, determined, and constructive.

The Good News

☐ Macy's New York division has cut its energy consumption by 20 percent. When Honeywell controls that have proved effective in one of the stores are eventually installed in all sixteen, consumption will be cut still further.

☐ The Las Vegas Paving Corporation has helped develop an economical way to repave roads. Instead of tearing

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**The enormous proceeds of such a tax could be used to lower personal income-tax rates dramatically. It's a shame we need any taxes at all; but since we do, let us tax something we wish to discourage—gasoline consumption—rather than something we don't—the incentive to work.*

up the existing asphalt, finding someplace to dump it, and laying down new asphalt, pavers are beginning to melt the old stuff and lay it right back down. This procedure may eventually save as much as 700 million gallons of petroleum-based asphalt a year.

☐ A Boca Raton condominium, Admiral's Walk, has cut its energy consumption—and its $55,000 annual electric bill—*by more than half.*

The two biggest savings have come from, first, using the enormous waste heat from the air-conditioning systems to heat the building's water—a job that previously required two 2-million-BTU boilers—and, second, designing a computerized control system to regulate temperature, lighting, and various pumps more efficiently. Rather than allow several air conditioners to kick in simultaneously, for example, which demands tremendous power and jumps the condo into a higher billing bracket, the computer shaves peak demand by having the air conditioners kick in one after the other.

Forty-five mercury-vapor lights in the parking lot were replaced with 23 sodium-vapor lights that produce even more light but consume a third the power, saving 15,000 kilowatt-hours a year.* Corridor light bulbs were reduced in wattage to save another 68,000 kilowatt-hours annually (reducing, meanwhile, a source of heat the air-conditioning must fight). A water softener was added to the air-conditioning system to cut down on calcium buildup, a mere sixteenth of an inch of which can reduce efficiency 20 percent.

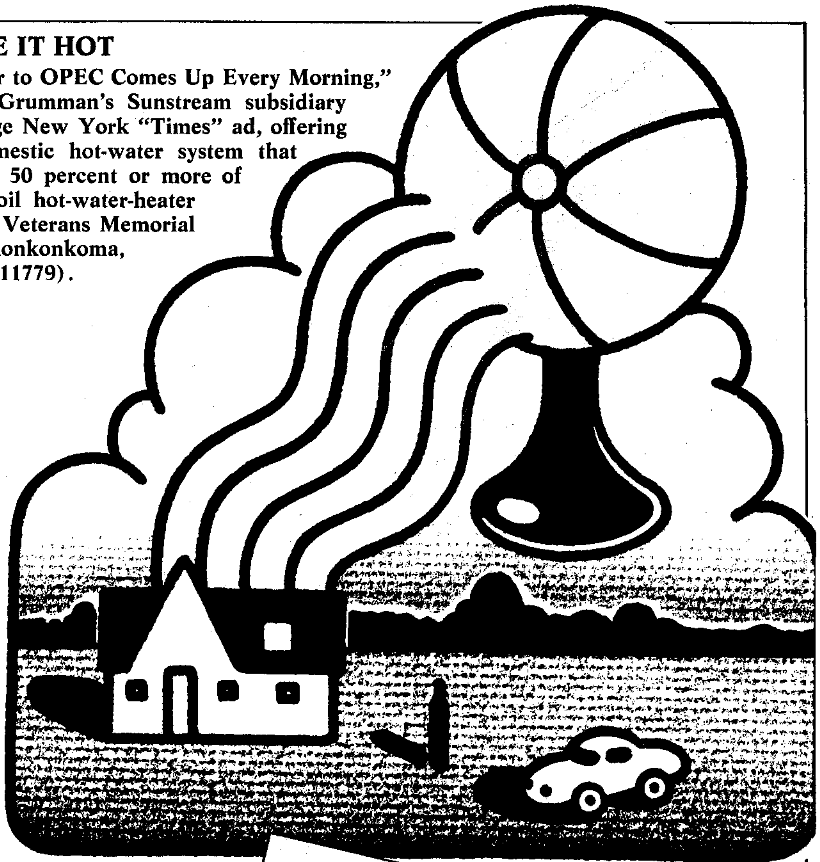
Building manager Rod Tesche estimates that, in all, less than $70,000 was spent on the various conversions and modifications he engineered—including the computer—for an annual savings of $30,000. Even at current Florida electric rates, expected to jump soon, that works out to a return on investment of 43 percent a year. Year after year after year. Tax free. It represents, too, an enormous savings in irreplaceable fossil fuels.

☐ A popular soul-food restaurant in Greenwich Village, the Horn of Plenty, is planning an equally comprehensive—and profitable—conservation program, aimed at cutting energy costs by 60 percent. (The current bill runs to around $35,000 a year.)

A variety of inefficient air conditioners scattered throughout the restaurant will be replaced with one large, efficient 25-ton unit. This alone should cut air-conditioning costs in half. (Air conditioners vary tremendously in efficiency.) Special filters will be added to extract

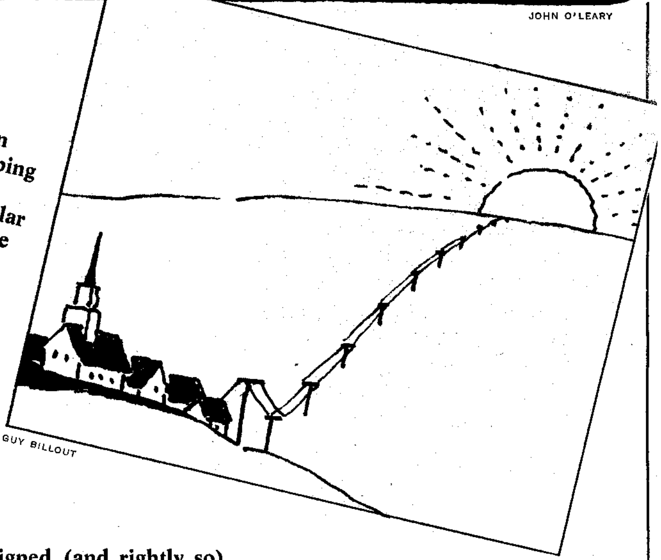
SUN LIKE IT HOT

"An Answer to OPEC Comes Up Every Morning," announces Grumman's Sunstream subsidiary in a full-page New York "Times" ad, offering a solar domestic hot-water system that should save 50 percent or more of electric or oil hot-water-heater costs (4175 Veterans Memorial Highway, Ronkonkoma, New York 11779).


JOHN O'LEARY

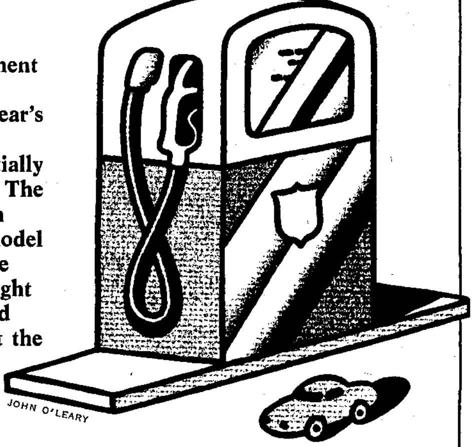
RAY OF HOPE

Denver-based Solaron Corporation is equipping a 160-unit village in Massachusetts with solar heat expected to handle about 70 percent of the water- and space-heating load—economically. The initial cost is high, but fuel from there on out (sunlight) is free.


GUY BILLOUT

BABY-CAR BOOM

General Motors, much maligned (and rightly so), has finally seen the light, and now deserves a warm pat on the corporate back. Against the protests of middle managers concerned with meeting their sales goals, G.M.'s top management decided to lead the way in shrinking the traditional 4,000-pound American car. This year's models are an average of almost a foot shorter and 700 pounds lighter; they consume substantially less gas, and yet they are just as roomy inside. The 1974 Olds 98 managed 7.6 miles per gallon in the city and 11.2 on the highway. The 1977 model will go twice as far—just as fast—on the same amount of gas. This is a terrific step in the right direction. Where the average car in the United States managed just 13.1 miles to the gallon at the time of the Arab oil embargo in 1973, a more recent figure is 13.5. And the cars currently being manufactured (including imports, weighted in proportion to their sales) average 17.6.


JOHN O'LEARY

**A kilowatt-hour is consumed by ten 100-watt light bulbs left burning for one hour. The cost ranges from 1½ cents in Seattle to nearly 9 cents in New York.*

cigarette smoke, reducing the amount of hot air from outside needed to be drawn into the system—and cooled—to keep the air clean. Moreover, the heat the air conditioners normally blow out into the street will be used to preheat water to as much as 140 degrees to 150 degrees Fahrenheit. This will slash the cost of heating water, and actually help the air conditioner to run 15 percent more efficiently.

(Energy Conservation Unlimited, Inc., Box 585, Longwood, Florida 32750, makes an inexpensive heat exchanger for average residential and commercial use. Smaller than a suitcase, it uses waste heat from central air conditioners and large refrigeration units to provide free hot water. One study found that water-heating costs were cut by 79 percent during the air-conditioning season. Brochures are available.)

Through another heat-exchanger arrangement, the Horn of Plenty hopes to use heat from around its five huge ovens to warm either water or the restaurant itself. (As things now stand, fans just blow that valuable heat out through the roof.)

Heat may even be recovered from—yes—the kitchen sinks by draining hot waste water into a tank, which itself will then radiate heat.

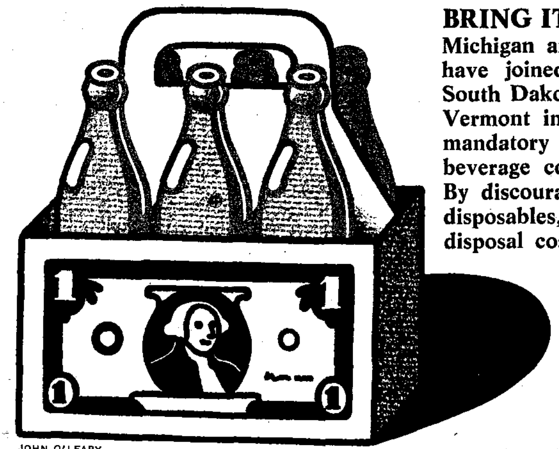
Insulation will be improved. Cool, efficient fluorescent lights are being substituted for incandescent ones in the work areas. Even the five hot-water-makers that are stationed throughout the restaurant, giving off heat in the summer which the air conditioners must then fight to expel—one electric appliance fighting another, all the time burning OPEC oil—will be replaced with insulated water-boiling devices that will cut waste heat.

(Since not every restaurateur, shop-owner, or landlord is likely to be a whiz with heat exchangers, there may exist an attractive opportunity for this city's ample supply of talented but underemployed architects to offer their services as energy-conservation engineers—once they bone up on the field. They might even base their fees on a percentage of the first year's savings.)

☐ Volkswagen has been test-running 50 peppy diesel-powered Rabbits in the United States. In EPA tests, the cars have gotten 52 miles per gallon on the highway. An Oldsmobile V-8 diesel due out soon has been getting 25 percent better mileage than a comparable gasoline-powered car.

☐ Honda's new five-speed Civic, priced at $3,559, tested at 54 miles to the gallon on the highway, 41 in town. We can't take credit for inventing these little covered lawn mowers, but we are saving lots of oil buying them.

☐ A New York–based trucking com-



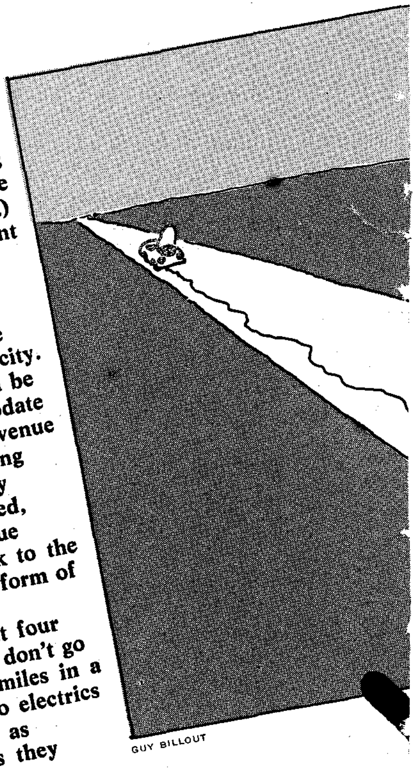
JOHN O'LEARY

BRING IT BACK

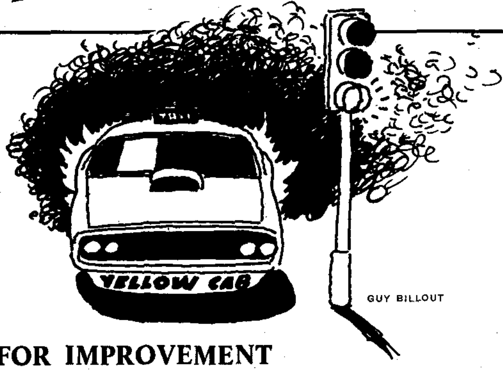
Michigan and Maine have joined Oregon, South Dakota, and Vermont in voting for mandatory deposits on beverage containers. By discouraging disposables, litter and disposal costs are reduced—and so is energy consumption. One estimate is that, nationwide, the switch back to returnable bottles could save 100,000 barrels of oil a day. Why manufacture and discard ten or fifteen containers,

COAL COMFORT

Cars that run on coal instead of oil—once that coal has been converted to electricity—are closer to reality. A division of American Motors recently manufactured 352 electric postal vans. Toyota has an electric that goes up to 50 miles an hour and 250 miles between rechargings (it is not yet on the market). "Forbes" reports that "at least eight small companies now produce electric cars, vans or buses, full-time in the U.S." Sebring-Vanguard of Columbia, Maryland, has 2,150 electric "CitiCars" on the road and sells through nearly 300 dealers. The closest to Times Square is in Glen Head, Long Island. (Price: $2,988; speed: up to 38 mph; range: 40 to 50 miles. Con Ed cost per mile: 2¼ cents; cost per mile at average utility: 1 cent to 2 cents.) Electric cars are a glint in utility-executives' eyes. They would charge up overnight, when the utilities are awash in excess capacity. No new plant would be needed to accommodate demand, but the revenue would come pouring in. (Because utility profits are regulated, part of this revenue would come back to the rest of us in the form of lower rates.) It turns out that four out of five cars don't go more than 26 miles in a day anyway, so electrics might not be as impractical as they sound.



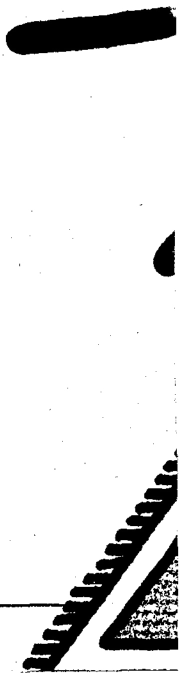
GUY BILLOUT



GUY BILLOUT

NO VROOM FOR IMPROVEMENT

Boy, could New York cabbies save gas. Is there a cabdriver in New York who doesn't race to red lights and then slam on the brakes? It certainly shows the passenger you're trying, and releases frustration. But in the end, only the Kuwaitis make out, and their per-capita income is already way above ours. Rapid acceleration takes vastly more gas than smooth driving. The first law of Manhattan traffic lights is that when you are stopped at one on a side street, and then make a turn onto an avenue, the light on the avenue will be green only for a second or two. And you can NEVER beat it! Drivers should post this sign: "To conserve energy, this driver accelerates wildly only when it will do some good." —A.T.



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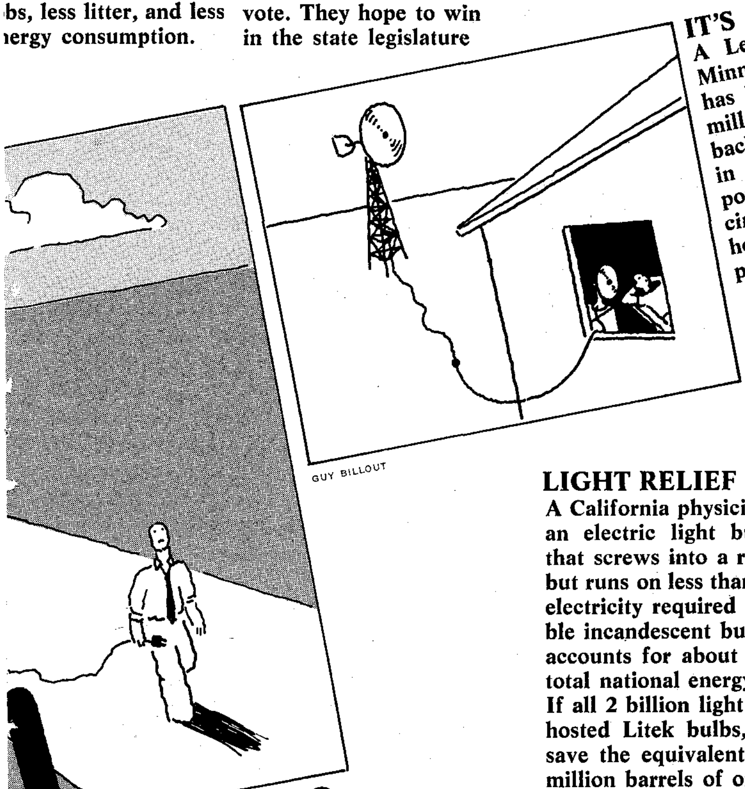
In Massachusetts, environmentalists were outspent $1.3 million to $37,000 by the disposables lobby, and even so lost their referendum by less than 1 percent of the vote. They hope to win in the state legislature this spring, and need support. (Send checks to the Committee for a Massachusetts Bottle Bill, Room 320, 120 Boylston Street, Boston 02116.)

IT'S A BREEZE

A Lewiston, Minnesota, man has built a windmill in his backyard for $175 in materials. It powers one of the circuits in his home and all his power tools.

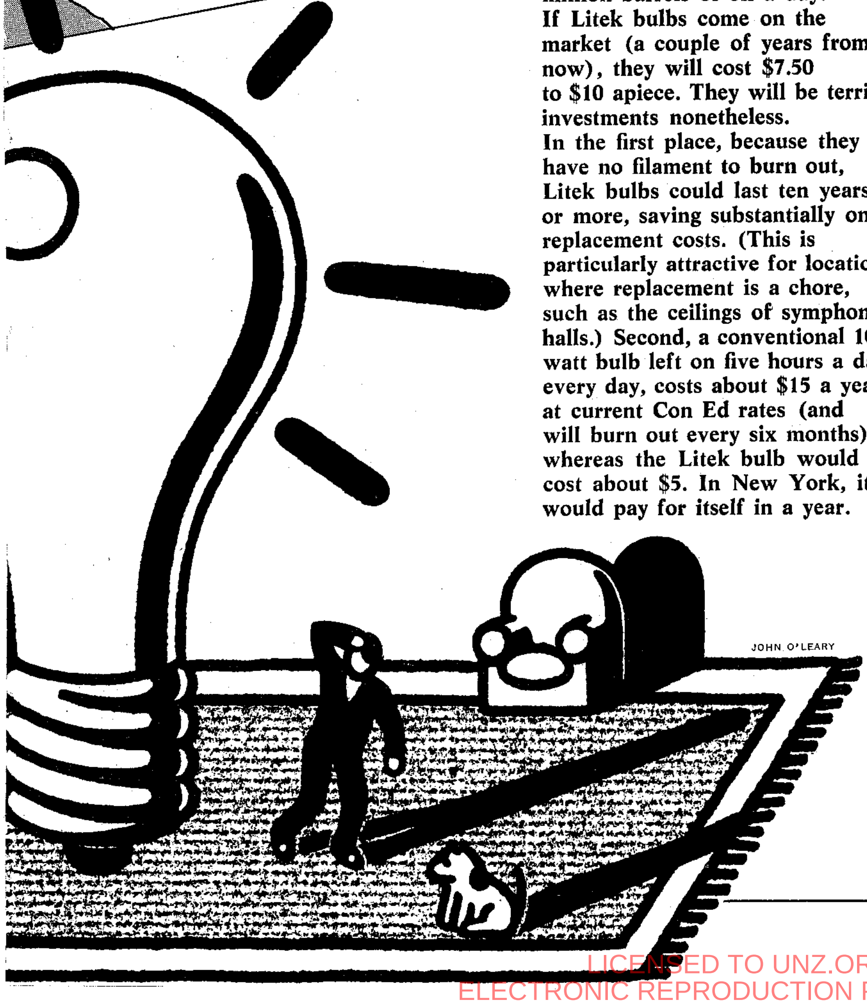

GUY BILLOUT

LIGHT RELIEF

A California physicist has invented an electric light bulb—Litek—that screws into a regular socket but runs on less than a third of the electricity required by a comparable incandescent bulb. Lighting accounts for about 5 percent of total national energy consumption. If all 2 billion light sockets hosted Litek bulbs, we would save the equivalent of half a million barrels of oil a day.

If Litek bulbs come on the market (a couple of years from now), they will cost $7.50 to $10 apiece. They will be terrific investments nonetheless.

In the first place, because they have no filament to burn out, Litek bulbs could last ten years or more, saving substantially on replacement costs. (This is particularly attractive for locations where replacement is a chore, such as the ceilings of symphony halls.) Second, a conventional 100-watt bulb left on five hours a day, every day, costs about $15 a year at current Con Ed rates (and will burn out every six months), whereas the Litek bulb would cost about $5. In New York, it would pay for itself in a year.


JOHN O'LEARY

pany, Branch Industries, has upped the mileage of its 72,000-pound tractor trailers by adding a wind shield that cuts down on air resistance, readjusting its engines to make them less powerful, installing disengageable fans, and switching to radial tires. The resulting 5.3 miles a gallon may not sound like much, but then you've probably never loaded your station wagon with 36 tons of groceries (or feathers, for that matter, but that's another story). The same trucks *used* to get 4.2 miles to the gallon, so the improvement is nearly 25 percent.

☐ Westinghouse has "cut its energy bill $40,000,000 by practicing what it preaches," it says. Just switching from mercury-vapor to sodium-vapor lamps —the same thing the Boca Raton condominium did, only on a much larger scale—saved $300,000 a year.

☐ Amana and others have come out with refrigerators that require up to 60 percent less electricity than comparable models. (Always check efficiency when buying a refrigerator. Over the long run, a small differential in purchase price could save hundreds of dollars in operating costs.)

☐ McGraw-Edison has introduced a pilotless gas stove, also a dishwasher with an automatic water heater that can be turned off if the water flowing into the machine from the tap is already hot enough. Many dishwasher-makers offer an energy-saver switch that cuts short the energy-intensive drying cycle, leaving normal evaporation to do the same work.

☐ Carrier, Fedders, York, and Westinghouse are among those pushing heat pumps as alternatives to conventional heating-and-cooling systems. A heat pump works like an air conditioner, but is reversible. Your air conditioner takes heat from inside and pumps it outside. In winter, the heat pump takes heat from *outside* and pumps it inside. Yes, it's cold outside —but it could be a hell of a lot colder. It is from what warmth there *is* in the air (which may be frigid to us, but is boiling compared to absolute zero) that the heat pump takes its heat. In moderate climates, this can be very efficient. For city apartment dwellers, to whom heat is provided free, the heating feature of the heat pump would be superfluous. Landlords and homeowners, however, might be well served to investigate.

☐ Ridgway Steel Fabricators (Ridgway, Pennsylvania 15853) has come up with fireplace units that circulate water through the andirons to save on water-heating costs. You would have to be quite the domestic pyromaniac for the savings to justify the cost—$175 to $885 plus installation—but it's a neat idea nonetheless. (See the October, 1976, *Popular Science* for other ideas on making fireplaces more efficient heat sources. In fact, *subscribe* to *Popular Science:* No magazine is doing more to encourage the application of Yankee ingenuity to energy conservation.)

☐ A 50-horsepower sun-powered irrigation pump, which could be easily scaled up to a 200-horsepower model if this one works well, should go into operation on an Arizona ranch later this winter. It is being developed jointly by Battelle Memorial Institute and Northwestern Mutual Life (which owns the ranch).

☐ The Saudis, meanwhile, have ordered an American-designed $1.5-million solar-heating installation. The largest solar installation to date, it will heat 325,000 square feet of space and 36,000 gallons of water daily.

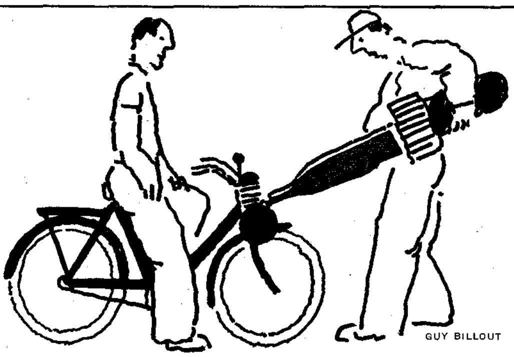
☐ Researchers at Du Pont report that a coating of Teflon on the underside of the glass in solar collectors increases the amount of heat collected by 8 to 30 percent. The increase is particularly dramatic on hazy and cloudy days, which happens to be exactly when the improvement is needed most.

☐ The construction industry has adopted a building code for the installation of solar water- and space-heating systems—a necessary step on the way to widespread acceptance. (Solar heating, fancy as it may sound, is really just plumbing.)

☐ Martin Marietta successfully tested a one-megawatt power plant that runs on sunlight. It is simply a boiler filled with 200 gallons of water. But focus two thirds of an acre of sunlight on that one spot with mirrors, and within an hour the water temperature rises to 1,500 degrees Fahrenheit, building up enormous pressure that is used, as with any other steam engine, to generate power. Later this year, ten-megawatt boilers will be tested.

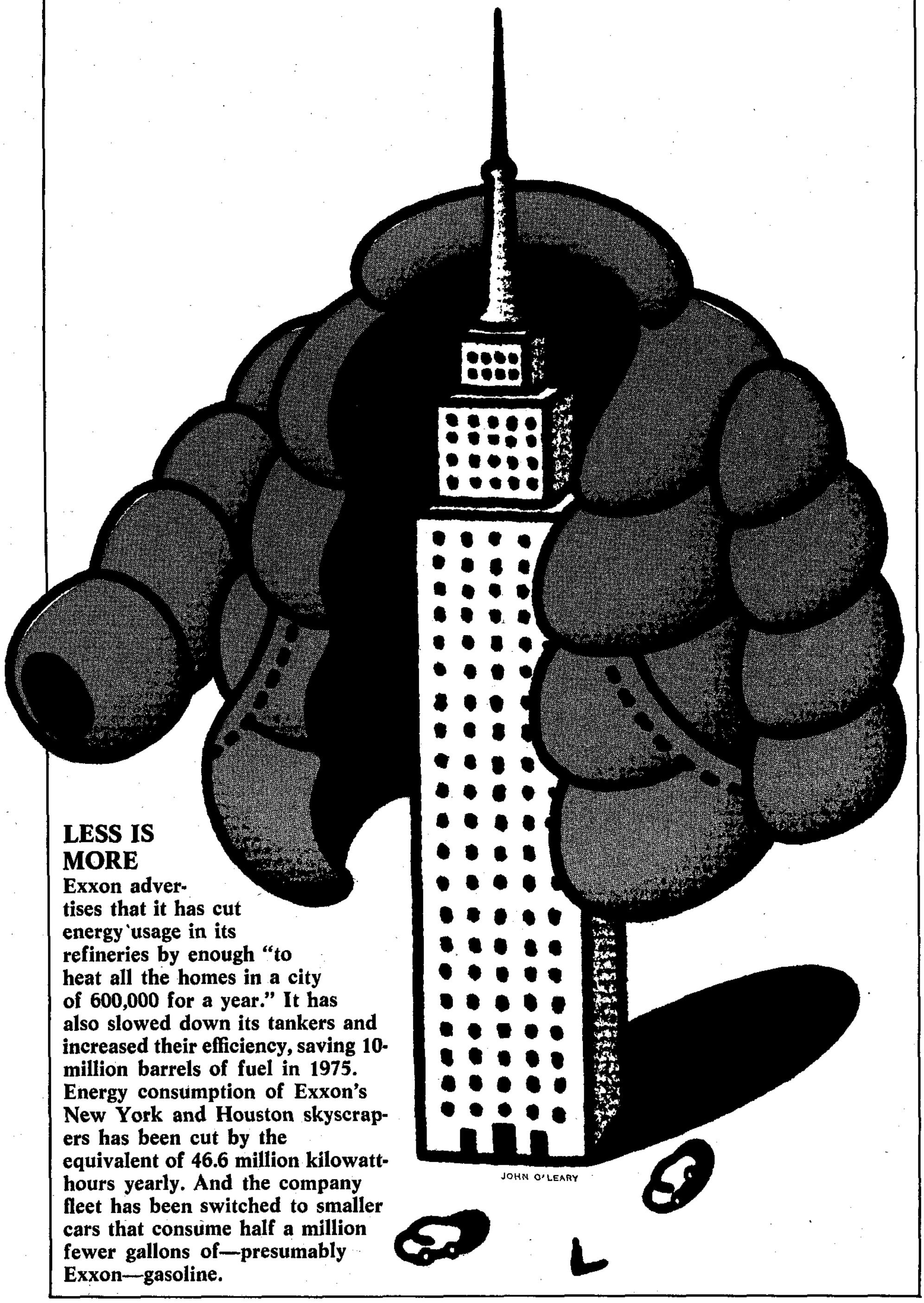
Not only might sunny areas (in the North as well as the South) eventually cut their fossil-fuel consumption dramatically, such power plants as these could feed electricity into the national power grid, shooting it to areas that are not so sunny.

☐ The Department of Housing and Urban Development will be writing energy-conservation standards for the next three years, reports *Business Week*'s industrial edition, "that will apply to almost every new building put up in the United States after 1979, from high rises to houses. The rules could eventually help save 6 million bbl. [barrels] of oil daily"—equal to a third of our current oil consumption. "Congress has directed that HUD's standards be performance-oriented, not descriptive. This means that unlike most building-code standards, which specify



FREE WHEELER

Motorbikes, long a mainstay of European transportation, are finally gaining a foothold here. New York has reclassified the Solex 4600 (and other "mopeds") a bicycle. It can be parked on sidewalks and requires neither helmet nor insurance nor license. More to the point, it costs just over $300, attains speeds of seventeen miles an hour (same to you, smart aleck), and cruises along at 200 miles to the gallon.



LESS IS MORE

Exxon advertises that it has cut energy usage in its refineries by enough "to heat all the homes in a city of 600,000 for a year." It has also slowed down its tankers and increased their efficiency, saving 10-million barrels of fuel in 1975. Energy consumption of Exxon's New York and Houston skyscrapers has been cut by the equivalent of 46.6 million kilowatt-hours yearly. And the company fleet has been switched to smaller cars that consume half a million fewer gallons of—presumably Exxon—gasoline.

"... More and more, trash and 'sludge' are being burned for energy. It's like having an oil well right there on the back lot..."

materials, devices, and procedures, the HUD standards will set limits only on how a building performs from an energy standpoint. . . . How the designer meets those performance limits will be up to him and his client." It is expected that HUD will specify "energy budgets." The General Services Administration is already making budget cuts on new federal buildings—from around 95,000 BTU's per square foot a year to around 45,000. The differences in these specifications all represent energy saved.

☐ The average Swedish house leaks only half the amount of heat leaked by its American counterpart. Thicker insulation and tighter windows and doors are now being built into many American homes. Those that are designed and sited properly take advantage of natural heat from the sun and natural insulation, like hillsides. Trees are real high-technology stuff: In the summer, their leaves block the sun's rays; in the winter, bare branches let the sun shine through.

☐ Improved insulation and weather stripping are probably the best investments most homeowners can make. Attics are relatively easy to insulate in existing structures; a White Plains outfit, C. P. Chemical Company, has an easy way of piping insulation so it can be put into the cavities of existing walls as well. Its soapsudsy "Tripolymer" hardens within minutes. It insulates, deadens sound, and is exceptionally fire-resistant.

☐ Johns-Manville Corporation is selling a home water-heater insulation kit for $21 through hardware stores and building-supply outlets. It's just some insulation, tape, and tabs, but it can save up to $50 a year in water-heating costs.

☐ In 1975, Alcoa recycled almost a billion and a half aluminum cans, saving 95 percent of the substantial energy it would have taken to make the cans from scratch (well, from bauxite). If deposits were charged on all aluminum cans, virtually all could be recycled.

☐ More and more, trash and "sludge" are being burned for energy. A Deere & Company factory burns twenty tons of paper, lumber, and plastic—a *day*—which (a) supplies energy; (b) saves having to transport it all away to a dump; and (c) keeps the dump from growing. The savings in fuel and hauling come to $52,000 a year, on an installation (by Kelley Company, the largest supplier of trash-to-energy incinerators) that cost just $110,000. Xerox and G.M. are among others using such systems. It's like having an oil well right on the back lot.

Conservation measures like the ones just described can save the country hundreds of billions of dollars that would otherwise go to OPEC, and save the earth vast amounts of irreplaceable fossil fuel (and prevent its attendant pollution). Those two savings alone, it seems to me, are reason enough for a wartimelike energy-conservation effort. But if we ever are going to break the hold of OPEC—not in order to return to our energy-profligate ways but to regain control of our own economy and remove the threat of ever higher OPEC "taxes" and possible world financial collapse—then the first thing any prudent strategy requires is that we drastically cut back our demand for OPEC oil.

Have you checked your thermostat lately?

Last Week's Natural-Gas Scare

In the midst of these immediate and long-term glimmerings of hope, the short-term reality of an actual energy shortage burst upon us last week.

After years of laughing off sci-fi predictions of what could happen the day the gas ran out, things really got scary. Suddenly there didn't seem to be enough natural gas to go around.

Governor Milton Shapp of Pennsylvania declared a state of "extreme emergency." New Jersey's Public Service Electric & Gas began buying radio commercial time to warn us not to use washers, dryers, or dishwashers lest the gas supply of entire communities be exhausted. And boffins on the evening newscasts noted somberly that if this happened, crews would have to go door to door to switch the gas back on, a process which would consume four or five days and presumably would see many of us frozen to death by the hearthside before help could arrive.

It is comforting to report there was no such nervous-Nellying at our own City Hall. There all bureaucratic concern was focused on a more parochial peril: A steam valve had broken and parts of the ancient building were without heat for three hours last Tuesday. Mayor Beame, Churchillian in his refusal to panic, was not even on the scene. He was in Washington, attending an annual meeting of the United States Conference of Mayors, and he intended to stay there until after Inauguration Day.

The provinces did not, however, display such admirable sang-froid.

In Columbus, Ohio, the Columbia Gas Distribution Companies declared they were faced with such inordinate demands they could force no more gas through their pipelines. Stockpiles in the Great Lakes region also dwindled to a point where industrial users were cut off entirely and shifts of workers furloughed home or to local bowling alleys and taverns.

In Pennsylvania, Rick Roberts, an aide to the governor, said the state was purchasing electricity from Ontario and from several states, but admitted that if power-plant pressure levels dipped too low (he was not precise on this point), some homes would be cut off. Western Pennsylvania was seen as particularly critical. That region is 100 percent dependent on natural gas and the loss of only a single power plant would freeze up the gas supply for 20,000 families for four to five days. With temperatures ranging well below zero, the disaster potential was shockingly apparent.

Electricity was, however, a cheerier statistic: a 40-day reserve supply available in Pittsburgh. There was concern about frozen rivers to balance the optimism: A sudden thaw might bring flooding; a prolonged ice buildup might strain some of the more fragile dams. In Pennsylvania last week, it seemed, there was peril on nearly every hand.

Closer to home the PSE&G warnings worked. Plants were shut down, consumers curbed their gas usage, and a 5 percent statewide electricity cutback averted serious trouble.

And what of Con Ed? Bernard Stengren told us New York had enough of both gas and electricity for all its customers. The truth of the matter is that Americans have as much natural gas as they want. It is easy and cheap to produce. But to date the industry has not been given its head—there are still federal laws that fix its prices (and thereby the availability of the commodity) at a ludicrously low level.

—Susana Duncan

The Ice Age Cometh... Or Is It Just Another Lousy Winter?

By Steven S. Ross

> "...If the Arctic region continues its cooling trend, it could trigger a new ice age, with glaciers covering a third of the country..."

Just after Christmas, I dropped into my local hardware store in Leonia, New Jersey, and asked for a ten-pound bag of calcium chloride—those little white flakes that help make snow melt away. When the clerk replied that he had only 25-pound bags, I pointed out that it had taken me more than two years to use up the ten-pound bag, and that the stuff is messy to keep around.

"I don't think you'll have that problem this year, even with the big bag," he said.

That sort of statement is called a weather forecast when it's made by a professional meteorologist. It was pretty accurate, too. The bag of calcium chloride is already half empty.

But what about this summer, next winter, and the winter after that? Are we in for a string of colder-than-normal winters, to balance off the five mild years we've just been through?

"People in New York think another ice age is coming, because it's been so cold there. Here in Colorado, we've hardly had any snow," chuckles Dr. Stephen Schneider, deputy head of the Climate Project at the National Center for Atmospheric Research in Boulder.

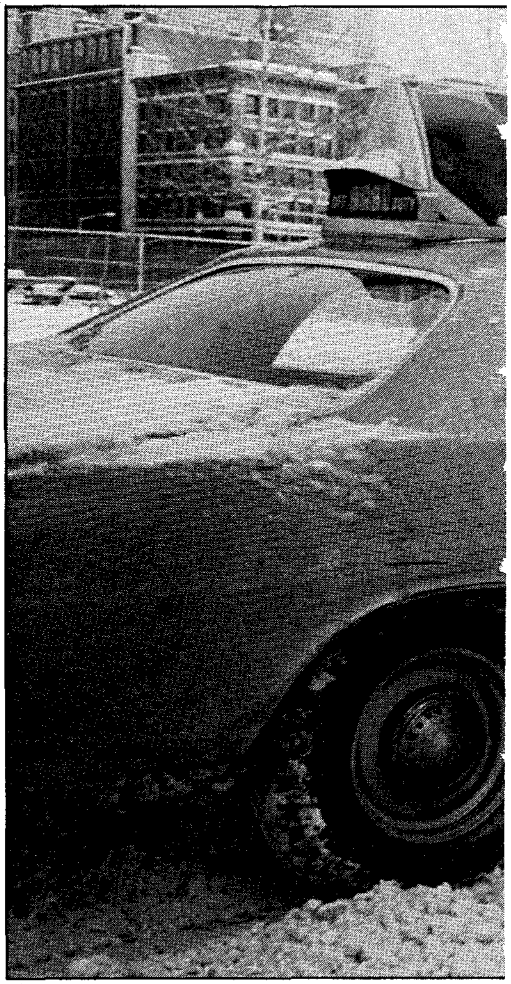
Dr. Schneider concedes, however, that this has indeed been an unusual period. Europe suffered severe drought this summer, but rainfall was ample in India, producing a bumper crop there. The weather was pretty good for crops in the Soviet Union, too. But the eastern half of the United States experienced the coolest autumn in about 90 years, and this winter is shaping up as one of the coldest on record.

The cold weather has given planners fits. The Federal Energy Administration, for instance, predicted in November that there would be no major shortages of natural gas this winter, if the weather was normal. The agency then listed a dozen states that could suffer fuel shortages if the weather stayed cold. As of mid-January, Ohio, Texas, Missouri, Kansas, Oklahoma, Nebraska, Pennsylvania, New York, Indiana, and Minnesota were in trouble. Only Ohio and Indiana had been on the agency's November list.

Robert Dickson, who's with the Long-Range Prediction Group of the National Weather Service, blames the cold on the unusual behavior of high-altitude winds this year. Normally, these winds blow from west to east over most of the Northern Hemisphere, gently undulating a bit from north to south. This year the flow is swerving much farther north over western Canada, and dipping down farther south over the Great Lakes region and the eastern United States. As a result, storm systems that would normally keep the Colorado Rockies white with snow are running farther north and thus bypassing Colorado, while we in New York are getting colder air than we are used to.

And we are probably in for a run of cold winters, now that we've enjoyed a run of moderate ones. Most meteorologists consider such fluctuations quite normal. It's like tossing a coin—if the coin is well balanced, it will end up "heads" half the time and "tails" the other half. Similarly, the weather is above average half the time and below average the other half. And, just as the coin-tosser gets an occasional sequence of five or six "heads," people can occasionally expect five or six years of warmer-than-normal weather. That doesn't mean that the five or six bad years will follow immediately. But over 100 years—or 100 coin tosses—things will tend to even out.

Despite the title of his organization, Dickson is unwilling to predict the weather for next winter—or even for this spring. But the mid-January-to-mid-February forecast of his group was for continued colder-than-normal weather over most of the nation.



Florida, and step on it: *A winterized New*

Photographed by Ed Grazda

Dr. Reid Bryson, director of the Institute for Environmental Studies at the University of Wisconsin, is not so cautious. He starts by questioning the definition most meteorologists use for "normal"—the average weather, including such factors as temperature and rainfall, that occurred in the 30 years from 1941 to 1970. That's the definition that has been adopted by the National Weather Service, and the

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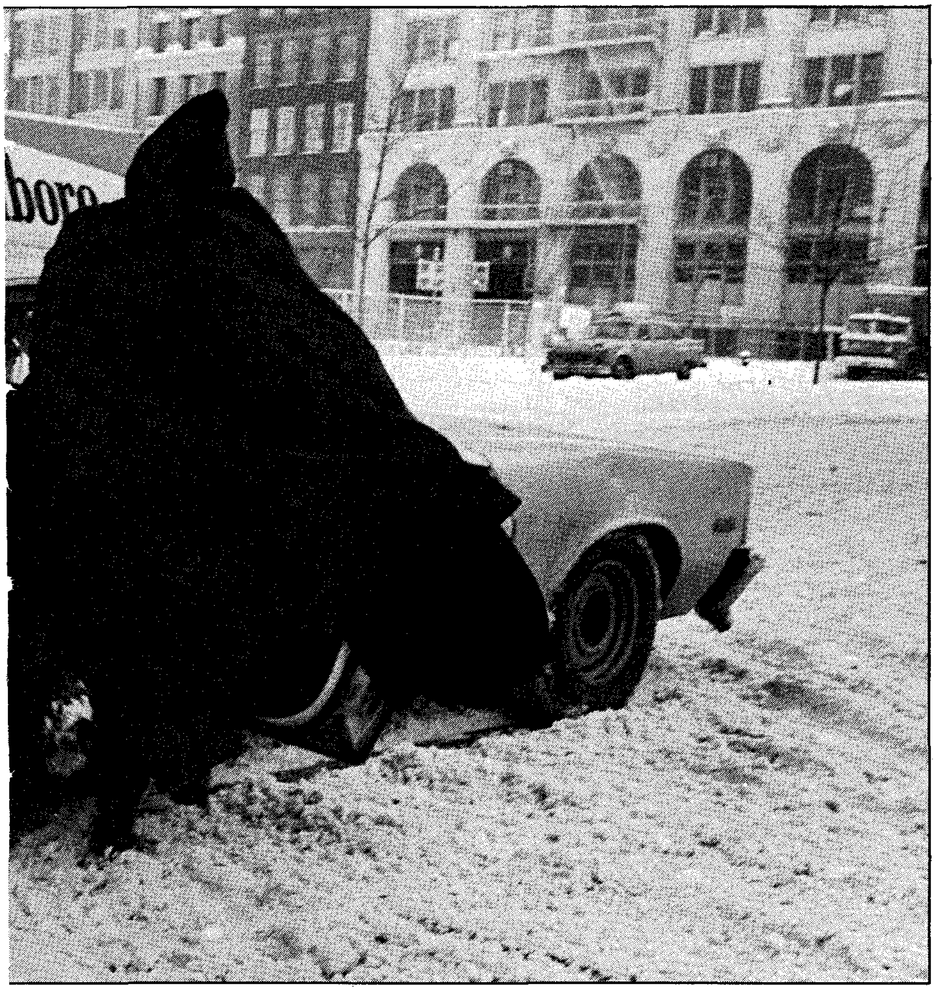
Author Steven S. Ross is the editor of New Engineer *magazine.*

U.N.'s World Meteorological Organization. Dr. Bryson says, however, that this 30-year period has not been representative of weather patterns of the last three or four centuries. According to his figures, the Northern Hemisphere has been getting generally colder since about 1950, with most of the change concentrated in the Arctic regions. During the first half of the century, the Northern Hemisphere got warmer by about a degree, again mostly in the high latitudes.

If the Arctic region continues its cooling trend, it could be enough, some climate-watchers feel, to trigger a new ice age, with glaciers covering much of Europe, the Soviet Union, Canada, and the northern third of the United States. Their theory is that the colder weather will leave the snow cover on the ground a few days longer each year. The white snow reflects sunlight, with its potential heat, back into space much more efficiently than green vegetation and unfrozen lakes and oceans do. This reflecting process would accelerate the cooling of the earth, letting large ice sheets build up.



euvers his medieval cloak through the snows of lower Manhattan and into a taxicab.

Other experts believe that before an ice age could develop, the Arctic would have to warm up to the point where the ice floating on top of the Arctic Ocean would melt. Moisture from these northern waters would then fuel a big "snow machine," in much the same way that cold air from Canada, blowing across Lake Erie, deposits snow in a broad belt from Buffalo eastward across upper New York State. The white snow would reflect sunlight, causing a general cooling over much of the Northern Hemisphere.

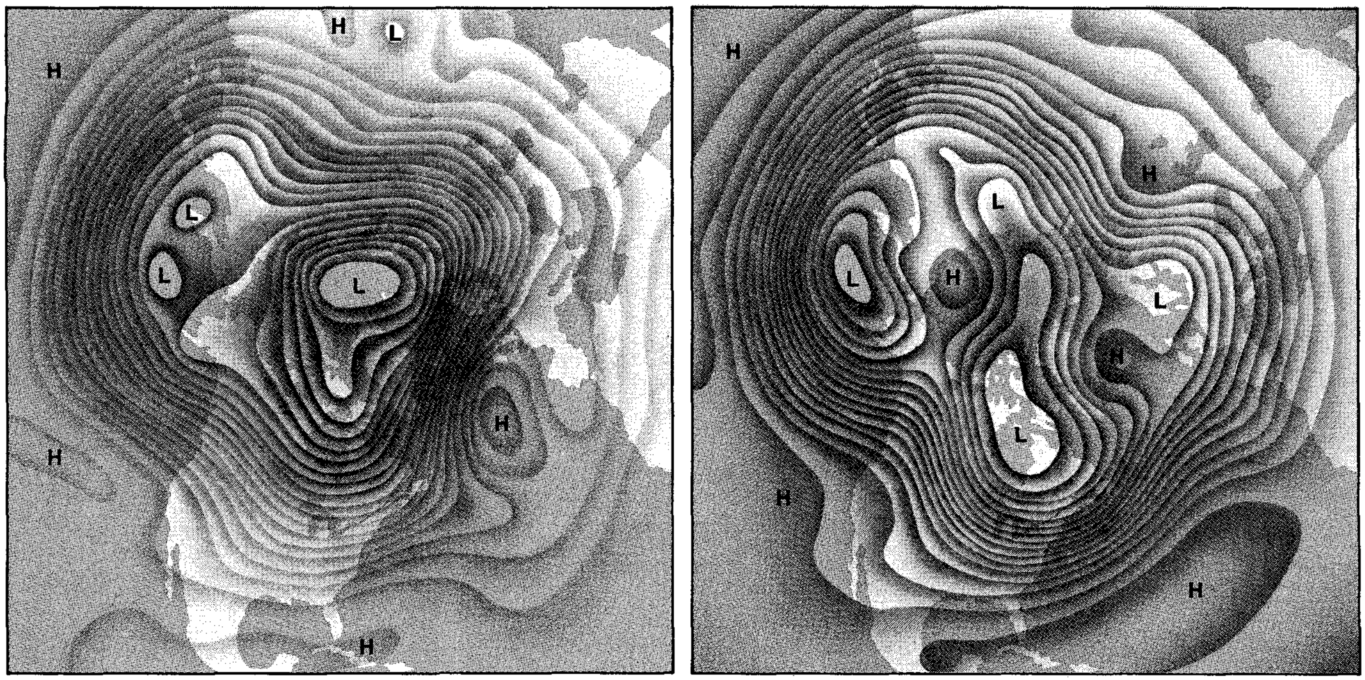
But there is also a possibility that we are still in the last stages of an older ice age. The glaciers of the "Wisconsin" ice age in North America reached their peak about 35,000 years ago, covering most of Canada and the Great Lakes region. The glaciers retreated, then advanced 25,000 years ago, retreated again, then advanced 15,000 years ago. They began retreating for the last time about 10,000 to 12,000 years ago. Will the glacial sheets grow again, or have we finally entered a long "interglacial period" that will last perhaps 200,000 years? That's roughly the interval between the peak of the Wisconsin age and the peak of an earlier ice age, the Illinoian. The Illinoian was preceded by at least two other glacial ages, the earliest occurring about a million years ago.

Bryson believes that another ice age is coming. He is particularly disturbed by the evidence that the patterns of upper-level winds may be changing in the Northern Hemisphere. Quoting a Canadian translation of a Russian paper that appeared in a Japanese report, he says that in 1950 the upper-level winds were predominantly west-to-east half the time, and displayed the exaggerated north-south waviness the rest of the time. But by 1970, the north-south "looping" pattern, with its extreme contrasts of weather, was occurring about three quarters of the time.

That doesn't mean that a full-blown ice age is imminent. It would take at least several thousand years to develop—unless man-made climate changes produce one faster! But some experts believe that a recurrence of the so-called Little Ice Age is a more immediate possibility. The Little Ice Age began in the thirteenth century, when glaciers started to expand. They reached a maximum in 1750, then began a slow retreat that quickened after 1850. The American Revolution was fought not long after the worst of this period. It was still very cold at Valley Forge in the winter of 1777!

Unfortunately, we don't know how common such "little" ice ages really are. But it is likely that the thirteenth-century glacial advance is the only one that has occurred in several thousand years, for man has duly recorded every major climatic event since antiquity. It was not, however, until the late 1600s in England that reasonably detailed instrumental observations of such things as temperature and rainfall began to be kept. In the United States, comprehensive records date back only a century.

More is known about the major ice ages because the massive ice sheets—as much as two miles thick—scoured the landscape and pushed mounds of rock and dirt in front of them. The mounds remain—they're called moraines. The glaciers also affected the climate around the world, producing various types of deposits in oceanic and lake sediments, and leading to the extinction of many forms of life, such as the woolly mammoth. The ages of these moraines, sediments, and animal bones can be determined with reasonable accuracy. But "minor" climate changes, although they can produce major problems for humans, don't leave such obvious records behind. One could imagine geologists, a hundred years from now, looking at a sample of sediment deposits in the Thames River. From them, they might deduce that sediment runoff, and therefore rainfall, was about normal in England in 1976. Without written records, they would have difficulty discovering that the summer was, in fact, ruinously dry for



Shifting patterns: *Charts of the National Weather Service indicate how pressure areas, and hence air currents, have altered. In December, 1975 (left), the low-pressure areas, bringing cold weather, circulated mainly over Canada. In December, 1976 (right), low-pressure areas looped farther up into the Arctic region and descended dramatically into the middle latitudes of the United States.*

farmers, but that autumn rains made up for much of the drought.

Most meteorologists have long felt, as Bryson does, that changes in the circulation of upper-level winds are an important indicator of changes in climate worldwide. The actual system is extremely complex. Sunlight provides much of the energy to drive the system. But the sun itself is not a constant source of light (and thus of heat). Sunspot cycles, for example, can affect the climate on Earth. In addition, because of the increased burning of fossil fuels such as coal, oil, and natural gas, the amount of carbon dioxide in the atmosphere has been increasing. That tends to trap sunlight and thus to make things warmer. Burning fuel also produces black soot particles, which absorb heat—also making things warmer—and light-colored sulfate particles, which reflect heat and tend to make things cooler. Cities produce enough heat to keep their temperatures several degrees higher than suburban and rural areas.

So Bryson and others have developed computerized "models" to calculate the interactions of all these factors as best they can. Bryson's latest model was published last November. One of his graduate students is now using it to predict, in broad outline, what the world's climate may be in the next five to ten years. That work is expected to be completed in May, but it certainly won't be an absolute answer. "Some models say the Earth is getting warmer, some say it's getting colder," says Schneider. "In my opinion no one knows how to do long-range forecasting. There is a minimal skill at present in predicting climatic events in sequence over a period of a few years." Still, as scientists snipe at each other's work, the models tend to get better. They may soon come close to providing successful predictions of the weather.

Such predictions could be an important element in shaping national policy. In his book, *The Genesis Strategy,* Schneider points out that United States policy toward food supplies has been shaped by 15 years of weather that has been unusually favorable for growing crops around the world. But Schneider insists that such a string of luck cannot hold out and that weather events inimical to crop production are sure to come. As it is, even small variations in the weather from year to year can produce very large variations in the food supply—and in food costs. In rich countries like the United States, bad weather and commodity speculation combine to produce higher prices—coffee is a good current example. In poor countries, bad weather can disrupt the entire national economy and cause widespread starvation.

The Ice Dam Cometh

New Yorkers are not alone in their misery. On January 17 the temperature in Atlanta was one degree above zero!

By mid-January Buffalo had already had more snow than in any previous recorded winter, just over 126 inches.

The Mississippi River just north of Cairo, Illinois, was effectively blocked to boat and barge traffic by two huge "ice dams" which the local coast guard said were at least ten feet high. Some 500 barges were blocked by ice in various stretches of the upper Mississippi, and authorities said the river was in its worst condition in at least 30 years.

For the first time in modern memory, Lake Erie was completely frozen, from shore to shore. In January the temperature fell to 13 below in St. Louis and 24 below in Cincinnati: Neither city is customarily in the frigid zone. Meanwhile, Anchorage, Alaska, was basking in 42-degree "warmth."

Schneider advocates setting aside large food supplies in good years to protect us in lean years—a strategy as old at Joseph's in Egypt, as told in Genesis. He also points out that the mid-thirties were dry, dust-bowl years in America's farm belt. Similarly, the past few growing seasons have been dry ones for our farmers, but we've compensated for them by cheating on nature, drawing upon underground water supplies as well as increasing acreage (sometimes by cutting down trees that were planted to diminish soil erosion from wind and rain).

As for this winter's cold weather—"I hope to hell it's a routine fluctuation," says Schneider. But, he warns, if it turns out to be a real harbinger of change, we're in for serious trouble, with dire shortages of food, fuel, and energy. We can only cheat on nature for a very short time. ■

Maps by Paul Richer

Have anything you want before dinner.

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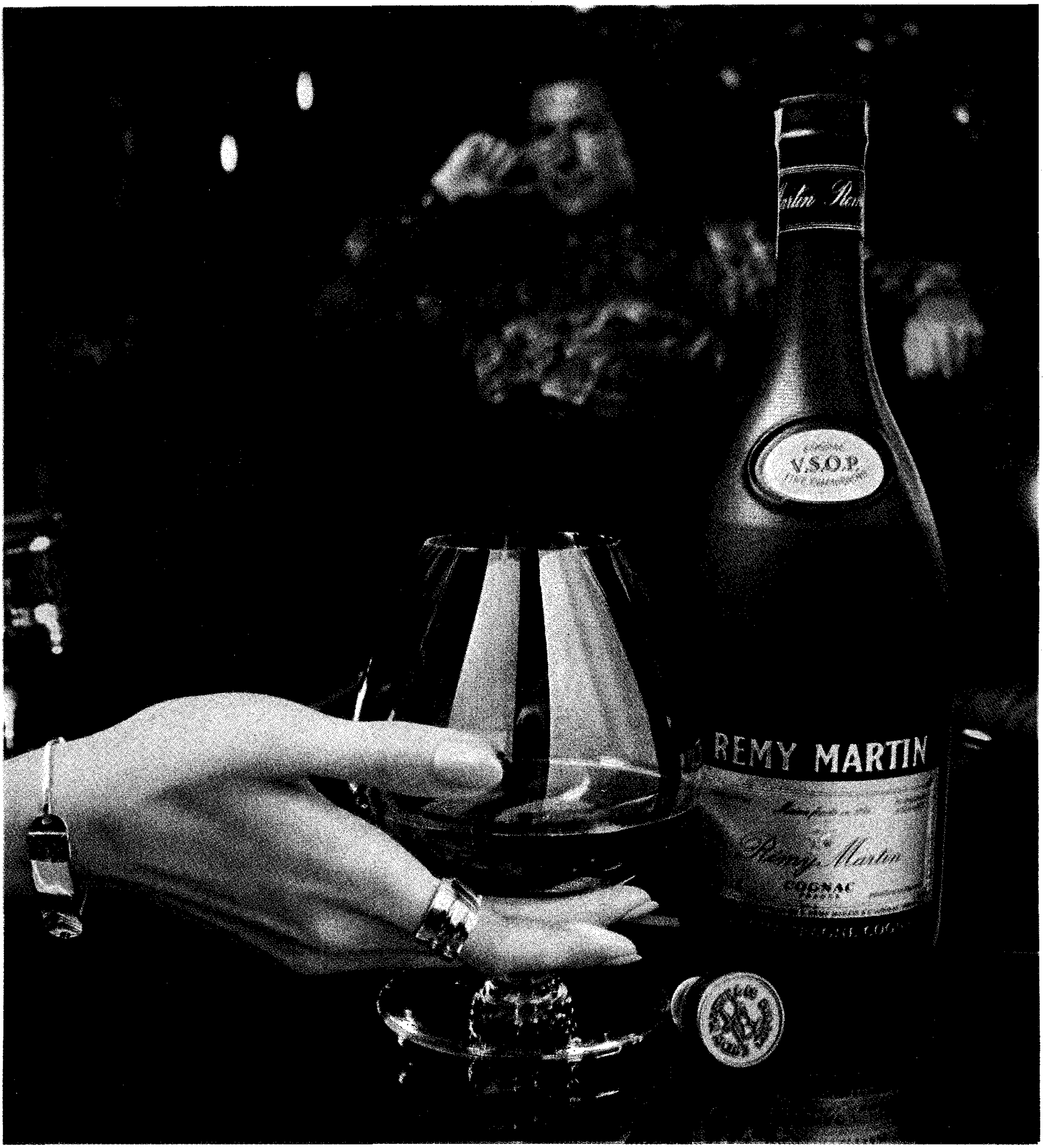

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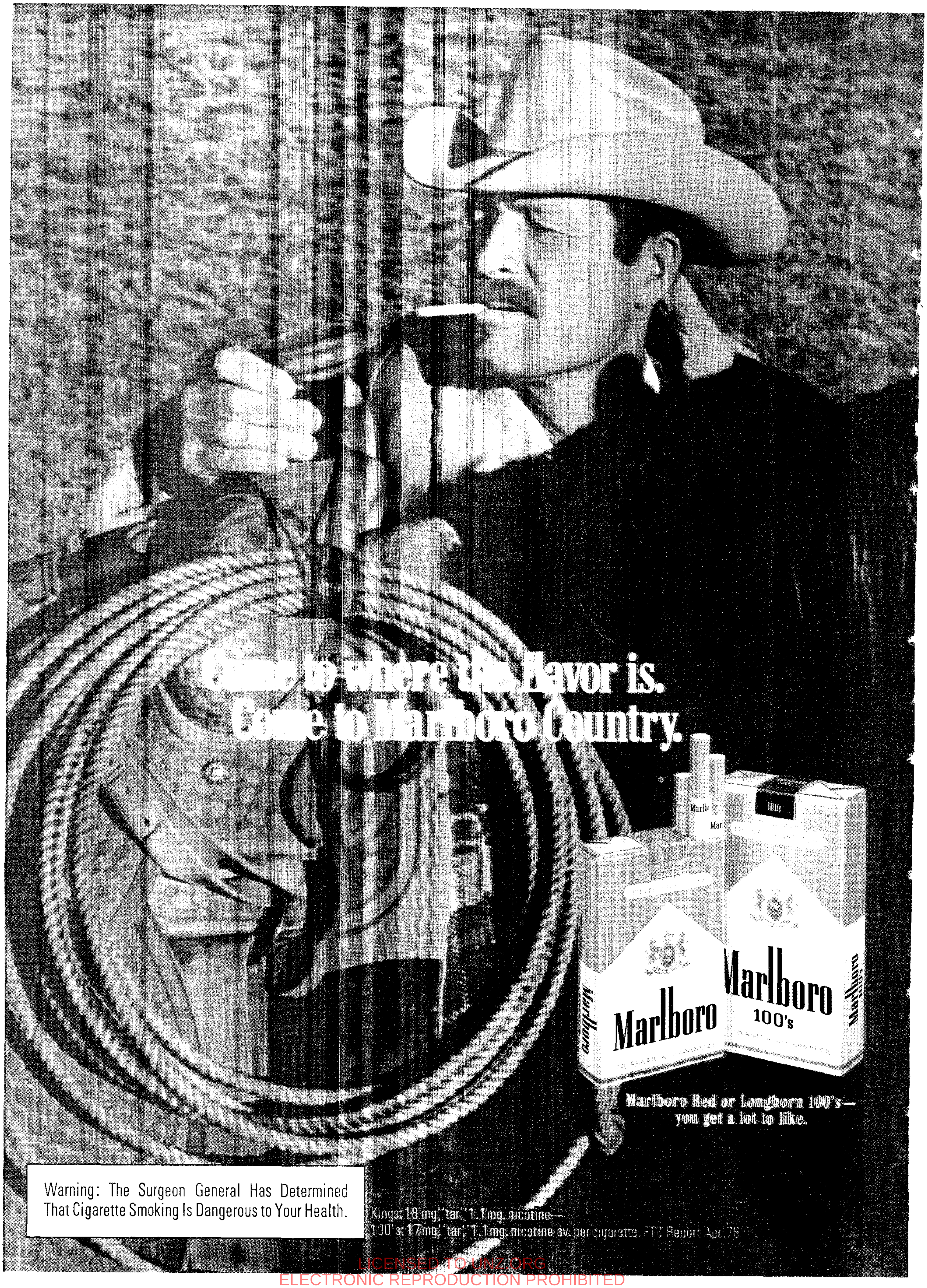
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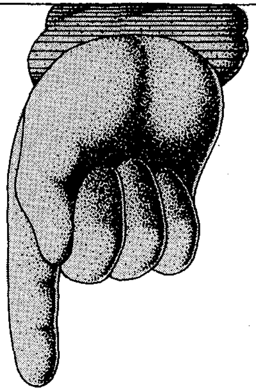


NEW YORK

HANDBOOK

A GROCERY GUIDE TO BROADWAY FROM 65th TO 114th

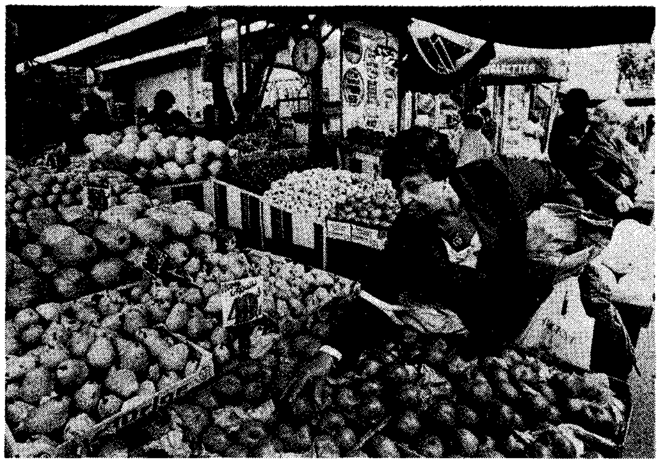
Food, Glorious Food, Up & Down Broadway

By Florence Fabricant

☞ Broadway unrolls at Bowling Green, the very tip of Manhattan, and continues past the city line at 263rd Street. It is the longest street in New York. As it settles comfortably into the Upper West Side above Lincoln Center, it becomes a neighborhood of a dozen neighborhoods, a canvas of contrasts that stretches for 50 blocks to Columbia's Furnold Hall.

This Broadway, once a largely Jewish middle- and upper-middle-class enclave, has ripened into an international buffet, catering to the mixture of ethnic, economic, and age groups that share the West Side streets. Spots of decay do not damage its rich flavor. It is as long as Fifth Avenue from Washington Square to Grand Army Plaza, as wide as Park, and looks the same as it did 25 years ago, when the Tip Toe Inn was the place people who lived in the Ardsley and the Apthorp went after a movie.

Solid and elaborate, venerable hotels and apartment houses interrupt series of Art Deco–trimmed two- and three-story buildings—shops below, dance studios above. Except for the few blocks just north of Lincoln Center, Broadway is still virtually devoid of postwar construction. Queens Boulevard has done a better job of keeping up to date. The changes visible on Broadway are at ground-floor level, up close, in the restaurants and shops. But even when the sidewalk view isn't always the most appetizing, there's an appealing banquet of sights and smells inside. Prowling the stores for new ingredients can be a pastime or a passion.



Broadway began to diversify about ten years ago. The recent additions are hardworking Spanish and Oriental merchants. Living near upper Broadway makes a trip to Chinatown or Casa Moneo an infrequent necessity. The restaurants are not only Puerto Rican and Dominican, but Mexican, Colombian, Haitian, and Brazilian; not just Chinese, but Korean, Japanese, Indian, Philippine, Thai, and Indonesian. Broadway offers a good sampling of German and Near Eastern shops, as well as a smattering of traditional Jewish stores. The selection of prime meat, fresh fish, and produce is first-rate. People flock here from other parts of town to leave their money in exchange for cheeses by the hundreds, fragrant coffees, precious beads of caviar, silken smoked fish. Only the Italians, preoccupied with turning out pizza by the slice, are poorly represented. Gennaro's Delicatessen is the one modest Italian grocery. Where there are gaps, Zabar's comes in handy.

Some of Broadway's food shops are institutions, fixtures for 30 years or more. (Zabar's as we know it is a relative newcomer.) Now, after a lifetime on their feet, the older shopkeepers are retiring to lounge chairs in the Florida sun. Murray Bernstein, Mike Citarella, and the Gitlitzes have sold their businesses without selling out. Their successors have been carefully tending their reputations.

Although the large supermarkets—Sloan's, Pioneer, Daitch-Shopwell—are piled high with items such as fresh ginger root, plantains, and the full line of Goya products, it is more interesting to shop in the old-world manner, exploring the kaleidoscope of small, specialized markets. You'll find shopkeepers friendly and helpful; any language barrier is easily overcome. Everyone has time to talk, and nowhere are you made to feel you should have brought a letter of introduction. Emphasis is on the good rather than the chic.

The shopkeepers were unanimous in their assessment of the neighborhood as vastly improved over the past few years. The sense of community is very strong. I never felt the need to look over my shoulder as I browsed Broadway—but rather than let you take my word for it, I spoke with representatives of the 20th and 24th precincts, whose combined jurisdiction extends to 110th Street. Detective Dorothy Holst and Officer Louis Lombardi, community-affairs representa-

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tives, both said that shoppers should not be afraid to venture onto Broadway. "It's a well-traveled street and relatively safe, although you might not say that for all the side streets," said Detective Holst. Broadway pedestrians are socially and racially mixed.

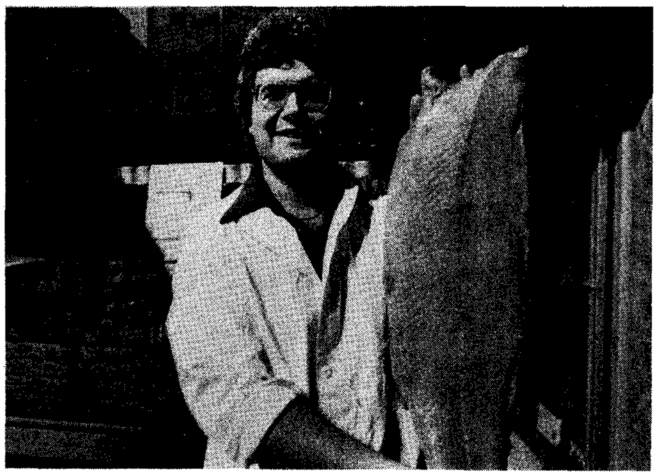
The East Side undergoes a dramatic change about 96th Street as the railroad emerges from underground; on the West Side, the IRT subway stays tucked underneath Broadway to 122nd Street. It is only after that, past Columbia, that the tracks become elevated, having just the opposite effect on the area.

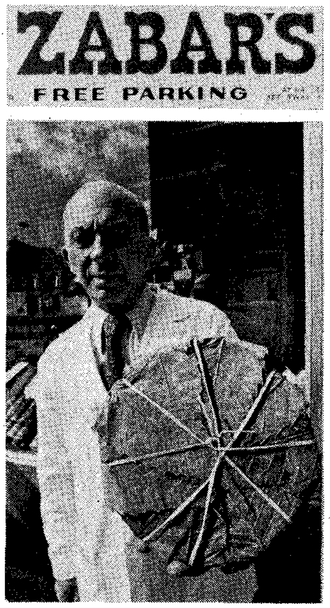
The following is an introduction to the highlights of the city's longest street. Although the activity on Broadway often continues seven days a week (and a surprising number of establishments never close at all), I have found that the best shopping days are Wednesdays and Thursdays, late mornings and early afternoons, before the weekend crowds descend and after the merchants have had a chance to replenish their stocks.

APPETIZERS GOURMET SHOPS CHEESES

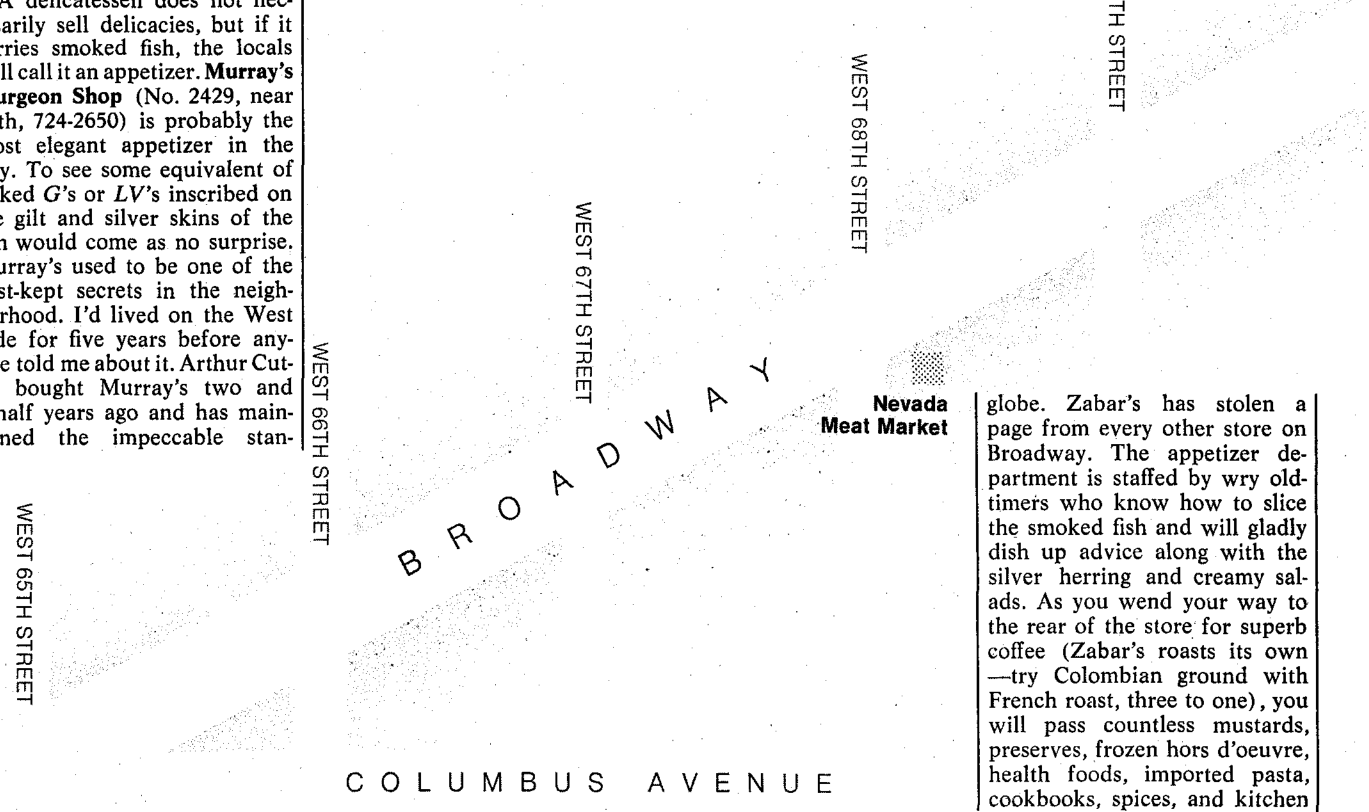
A delicatessen does not necessarily sell delicacies, but if it carries smoked fish, the locals will call it an appetizer. **Murray's Sturgeon Shop** (No. 2429, near 89th, 724-2650) is probably the most elegant appetizer in the city. To see some equivalent of linked *G*'s or *LV*'s inscribed on the gilt and silver skins of the fish would come as no surprise. Murray's used to be one of the best-kept secrets in the neighborhood. I'd lived on the West Side for five years before anyone told me about it. Arthur Cutler bought Murray's two and a half years ago and has maintained the impeccable standards of this small shop. He specializes in velvety sturgeon, fancy or extra fancy, genuine Gaspé salmon, rich sable, whitefish, and baked salmon. Superb homemade pickled herring and salmon, canned fish, and an extensive selection of imported and domestic caviars round out the inventory. You will find a few cheeses, but not a distracting jumble of goods from every continent. Murray's chewy bagels come from Queens. They make your teeth hurt. The shop is open Tuesday through Sunday, 8 A.M. to 7 P.M. (Saturdays to 8 P.M.) and offers charge accounts. A minimum order of $25 is required for delivery.

Murray's
STURGEON SHOP





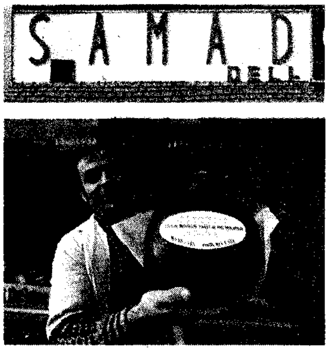
Zabar's indoor marketplace (No. 2245, near 80th, 787-2000), where ten times the 101 delights listed on the shopping bag await you, is another experience entirely. It dominates the area. "Why bother with the rest of Broadway?" I was asked. For bread, cheese, coffee, and charcuterie, why indeed? Murray Klein, the manager, has been largely responsible for transforming Zabar's supermarket into a $6-million business gathering *gourmandises* from every corner of the globe. Zabar's has stolen a page from every other store on Broadway. The appetizer department is staffed by wry old-timers who know how to slice the smoked fish and will gladly dish up advice along with the silver herring and creamy salads. As you wend your way to the rear of the store for superb coffee (Zabar's roasts its own—try Colombian ground with French roast, three to one), you will pass countless mustards, preserves, frozen hors d'oeuvre, health foods, imported pasta, cookbooks, spices, and kitchen



Photographed by Matthew Klein/Maps by Paul Richer

gadgets. In the new culinary religion, the road to heaven is paved with temptations like these. One wall is a mosaic of cheeses, their quality, quantity, and prices among the best in the city. Up front is the charcuterie - salumeria - Wurstgeschäft, curtained with salamis and barricaded by barrels of tangy, crunchy pickles and approximately twelve kinds of briny olives to garnish the stacks of sausages, hams, and pâtés. The peppery chorizos and pistachio-studded liverwurst are outstanding. Clustered at the checkout counter are the breads: compact, plump twin loaves of Russian health bread, ebony pumpernickel, onion rye, crusty Italian, bagels, bialys, and tiny pillows of sesame-flecked rolls. Try to get to Zabar's between Wednesday and Friday—before noon. Take numbers from all the machines and bring money. On weekends it's a madhouse (when the movable chic aren't in the Hamptons, they're at Zabar's). Food groupies can shop Monday through Thursday 8 A.M. to 7:30 P.M., Friday 8 A.M. to 10 P.M., Saturday 8 A.M. to midnight, and Sunday 9 A.M. to 7:30 P.M. The store offers free parking and accepts credit cards.

Imported beers and crackers, barrels of coffee beans, cheeses from a dozen countries, and breads dusted with poppy or sesame seeds do not

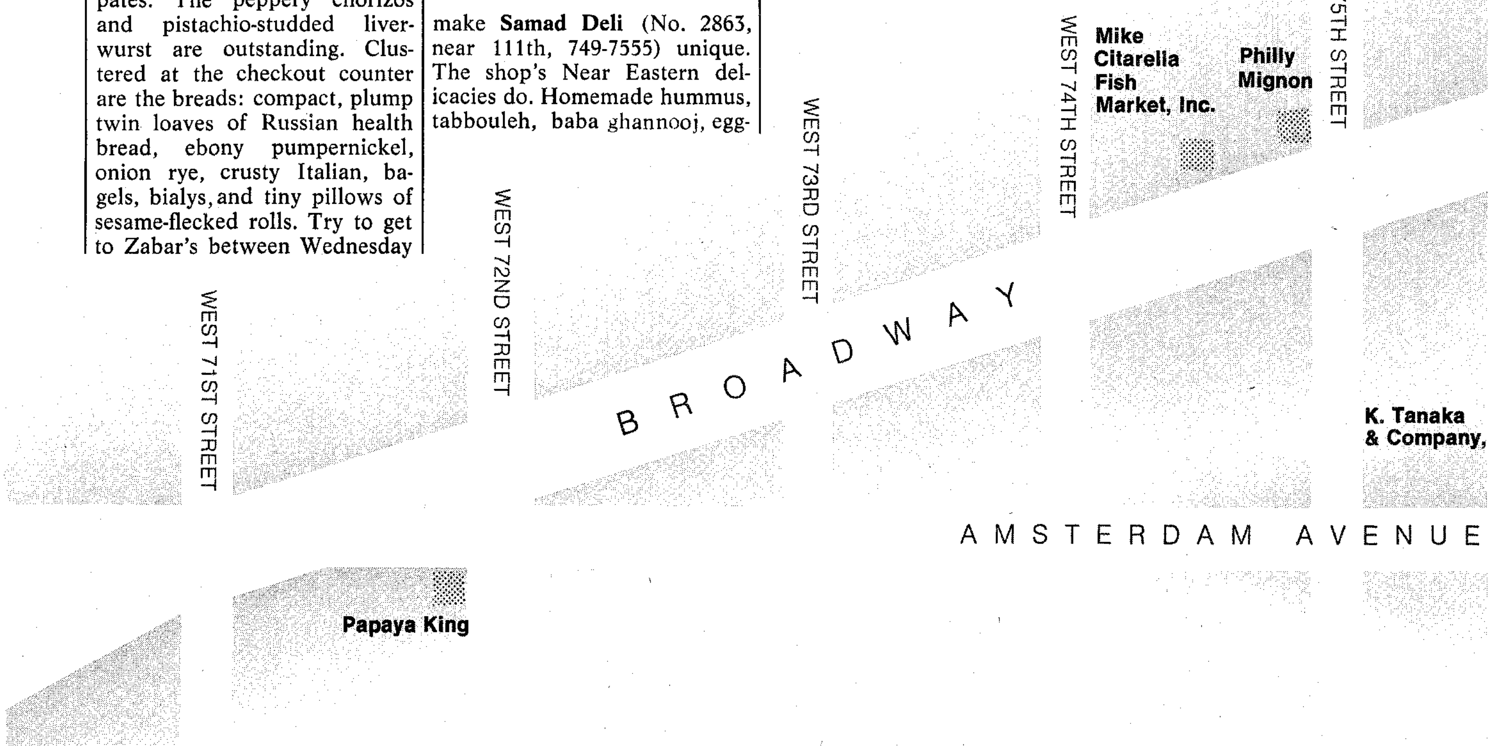


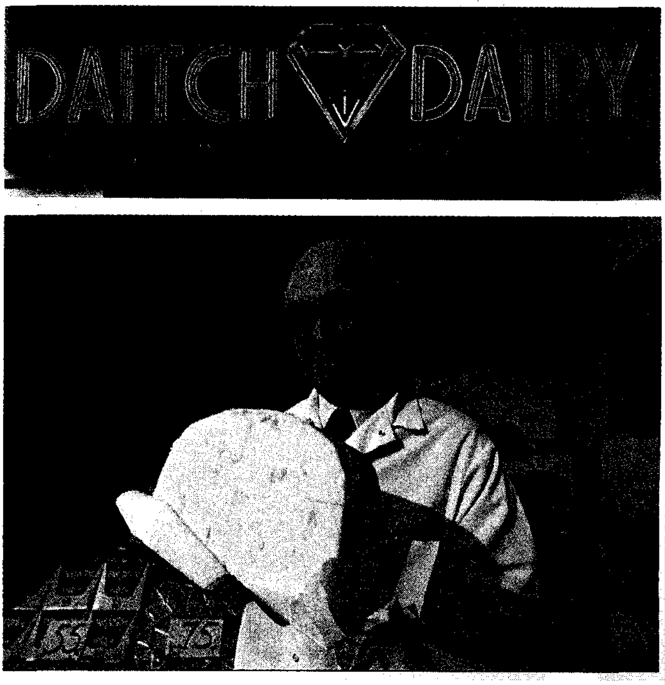
make **Samad Deli** (No. 2863, near 111th, 749-7555) unique. The shop's Near Eastern delicacies do. Homemade hummus, tabbouleh, baba ghannooj, eggplant salad, and stuffed vine leaves at $1.89 to $2.49 a pound are on hand to fill a sandwich or a container for a satisfying lunch or to take home for dinner. Flaky nut-and-honey relatives of the baklava family travel here from Atlantic Avenue. The ambitious can buy their own fresh (not frozen) phyllo here at $1.49 a pound. Samad is open every day except Sunday, 9:30 A.M. to 8:30 P.M.

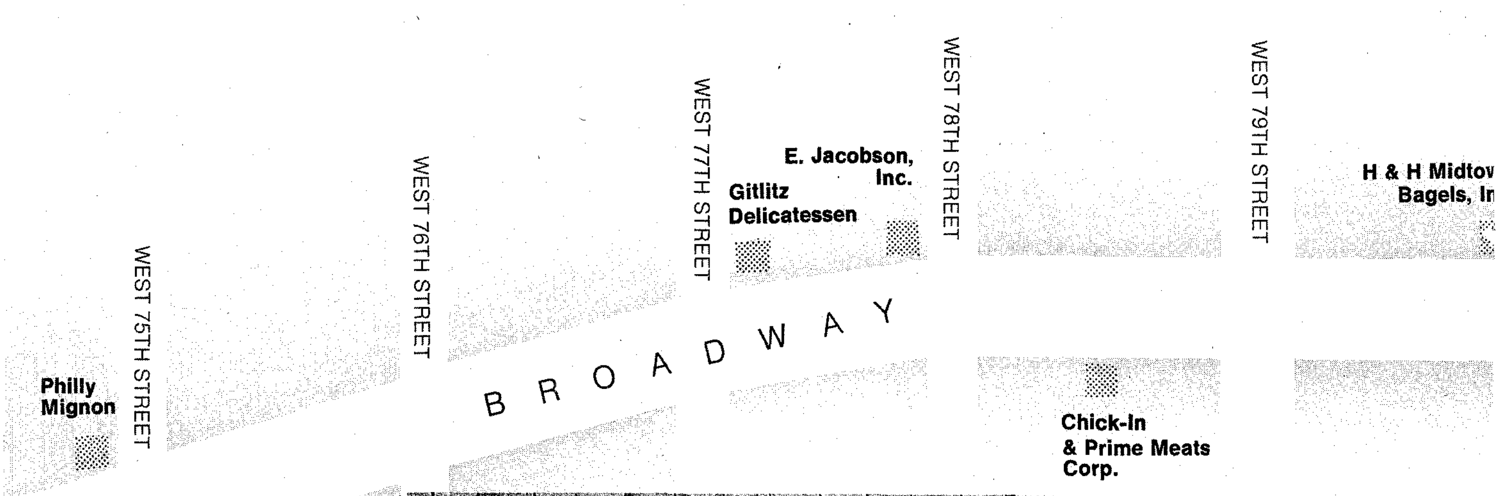
The Daitch-Shopwell chain began life as a little **Daitch Dairy** store. There is one of these relics with creaky wooden floors left on Broadway (No. 2353, near 86th Street, 787-9520). Buy your butter there, $1.49 a pound and freshly quarried from giant sunny blocks (salted or sweet). You can get fresh cottage cheese, farmer cheese, Neufchatel, and eggs, too. All that's missing is milk in bottles. Open every day except Sunday, 8 A.M. to 9 P.M.

BAKERIES

Like its movie theaters, most of Broadway's bakeries are nabes: Cake Masters, Babka, Party Cake. Buy your bread on Broadway, but for serious pas-


WEST 71ST STREET
WEST 72ND STREET
WEST 73RD STREET
WEST 74TH STREET
WEST 75TH STREET
Mike Citarella Fish Market, Inc.
Philly Mignon
BROADWAY
K. Tanaka & Company,
AMSTERDAM AVENUE
Papaya King
Fine & Schapiro
Eclair Bakery
Schwartz Candies
COLUMBUS AVENUE


DAITCH DAIRY


Philly Mignon
WEST 75TH STREET
WEST 76TH STREET
WEST 77TH STREET
E. Jacobson, Inc.
Gitlitz Delicatessen
WEST 78TH STREET
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Bagels, I
BROADWAY
Chick-In & Prime Meats Corp.
K. Tanaka & Company, Inc.
Desserts by Michelle, Inc.
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s Grimble
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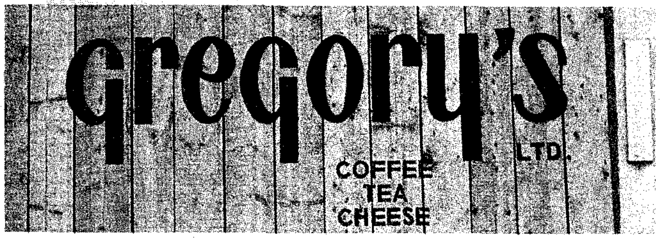

Gregory's
LTD.
COFFEE
TEA
CHEESE

try, you'll do better on Columbus or Amsterdam (see Off-Broadway). **Zabar's** (see above) is as famous for its breads as it is for everything else, but don't overlook its excellent Russian coffee cake, baked especially for Zabar's and consisting of more nut-and-raisin filling than cake. You will also find homemade rugelach from kitchens in northern Westchester and flaky, honey-drenched baklava.

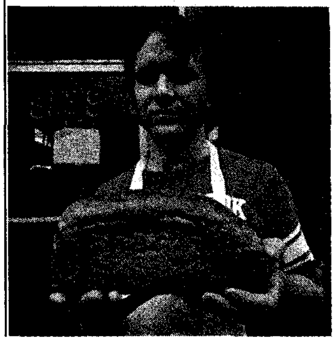
Zabar's shares some of its clientele with **H&H Midtown Bagels** (No. 2239, at 80th, 799-9002), across the street. "Whether people buy here or in Zabar's is a matter of whose lines are longer," explained owner Helmer Toro. H&H is the Baskin-Robbins of bageldom. Bagels in eight flavors and bialys of various dimensions and seasonings are on hand 24 hours a day, seven days a week. At 15 cents each, bagels might be one of the best buys in town. Only in an era when the bagel is no longer ethnic could a fluffy cinnamon-raisin bagel succeed. Bialys, including chewy, fragrant sesame-garlic wheels, are baked in H&H's East Side store and delivered to Broadway, since the Broadway location does not accommodate bialy-baking. Can you walk out of H&H with a bag of warm bagels and not start munching immediately? (If you insist on solid, old-fashioned bagels with a two-hour shelf life, go to **Murray's**, above.)

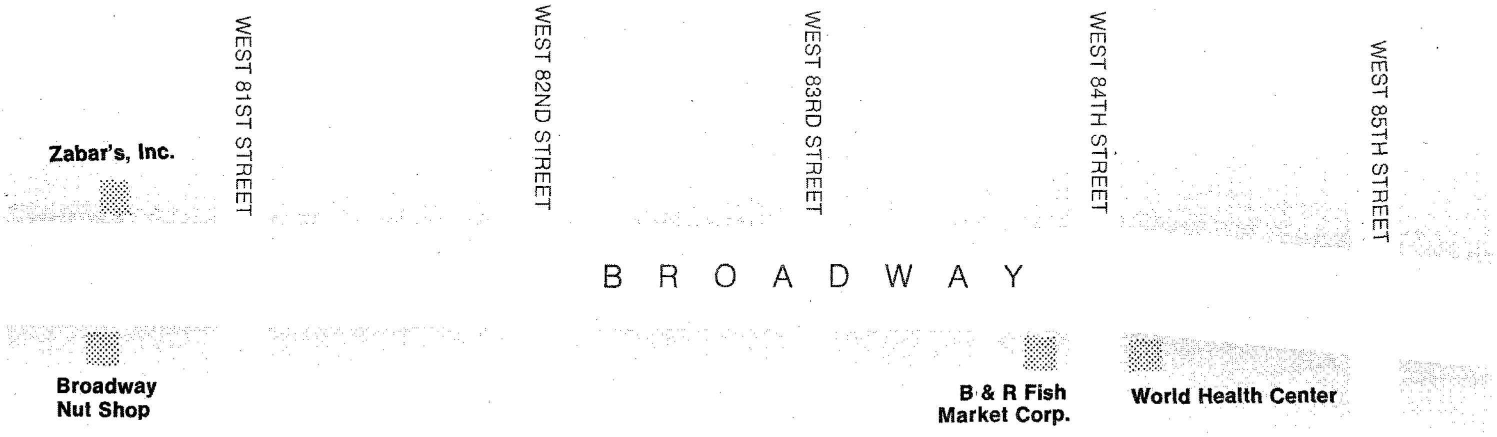
H & H
MIDTOWN BAGEL BAKERY·WORLD'S BES
HOT BAGELS

Gregory's, Ltd. (No. 2701, at 103rd, 866-9399), is a bright new source for breads—fresh daily from Little Italy. Long and round loaves of crusty white and whole wheat, decoratively slashed, some dusted with seeds; crunchy breadsticks; and peppery toasts—all spill from baskets piled about this compact shop. You will also find fluted brioches and large, buttery croissants (50 cents each), slightly underbaked on Grand Street but very good after ten minutes in the oven. Occasionally Gregory has elegant brioches mousselines, tall and cylindrical, to slice and serve with a rich pâté. There is a small selection of imported cheeses and teas, and a dozen coffees for custom grinding. When the nearby vegetable stands have fresh basil, you can count on Gregory for pignolias to make pesto. Open 9:30 A.M. to 7:30 P.M., Monday through Saturday.

Several of the groceries and health-food shops on Broadway carry the products of **The Bread Shop, Inc.** (No. 3139, near La Salle and 124th, 666-4343), but for the full line, including a tangy, moist, crumb-topped

THE BREAD SHOP INC

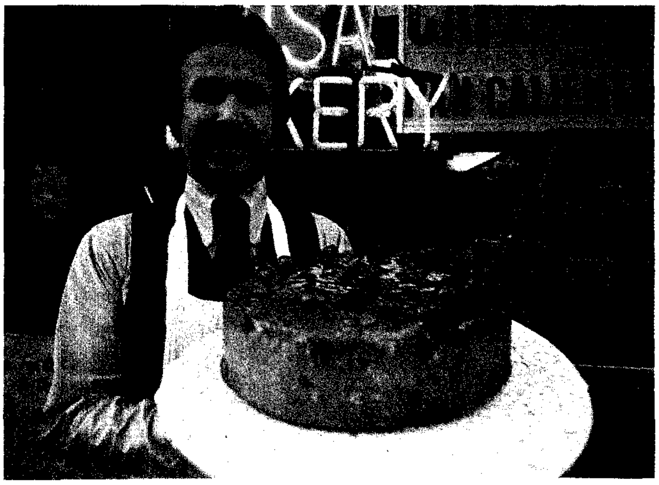




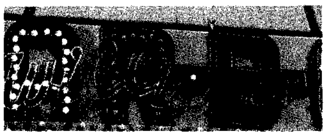
yogurt coffee cake, go to the source. Attracted by cheap rent, the proximity of Columbia, and a neighborly feeling, Tom Roberts started crafting whole-grain loaves five years ago. Now five partners have their hands in the dough. A splendid onion and poppy-seed white loaf, homey oatmeal-raisin begging for cream cheese, and an earthy five-grain bread are among the dozen or so all-natural varieties priced from 65 cents to 85 cents. A few cakes, bars, and cookies utilizing nuts, granola, and dried fruit also emerge from the ovens from time to time. Open every day, 10 A.M. to 8 P.M.

In sharp contrast are the pale, airy loaves of Cuban bread, among the specialties of **Rica Bakery** (No. 2479, near 93rd, 874-5553). Sugary cakes and pastries, iced in pastel pink and yellow, some over-dressed with rainbow sprinkles, others dripping syrup, are displayed alongside golden, eggy buns and turnovers filled with guava paste. Take home some generous triangles of southern corn bread or the flan—large, small, in foil pans or on sponge-cake bases. Rica also serves sandwiches (American or Hispanic), strong coffee, and exotic milk shakes in flavors such as tamarind or mango. You'll just about manage with English. Open every day, 7 A.M. to 11:30 P.M.

Along the same lines in tighter quarters is **Risa Bakery** (No. 2643, near 100th, 663-9313), with its sweet cakes, pastries, flan, and the best Cuban bread you're likely to find. Its rich, savory, and warm little meat pies (bocadillos — 30 cents) are fine for snacking. Espresso is served on the premises. Open seven days a week, 8 A.M. to about midnight.



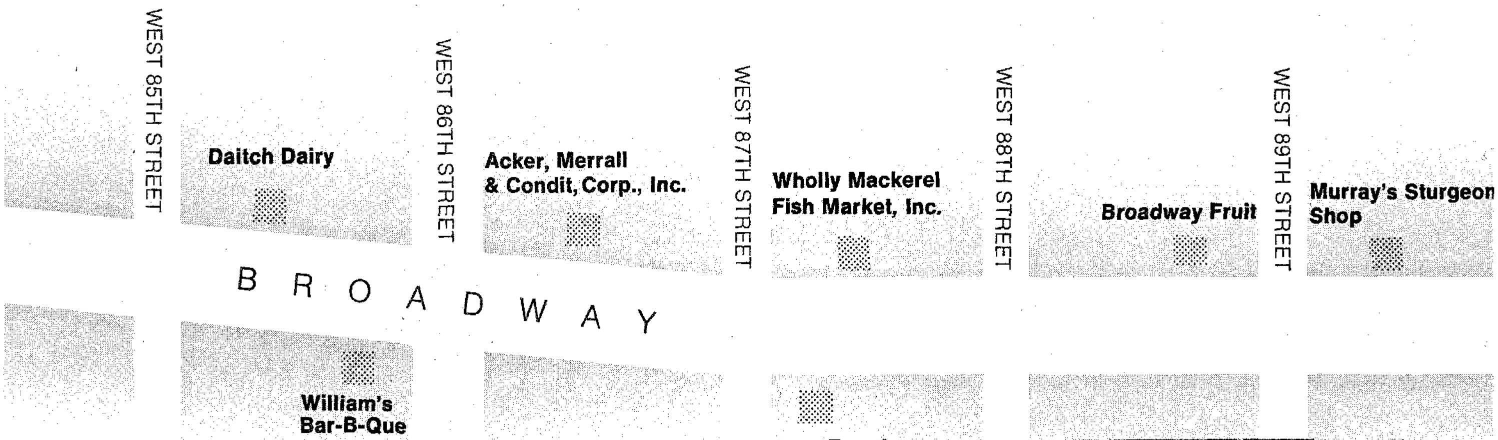
BARBECUE

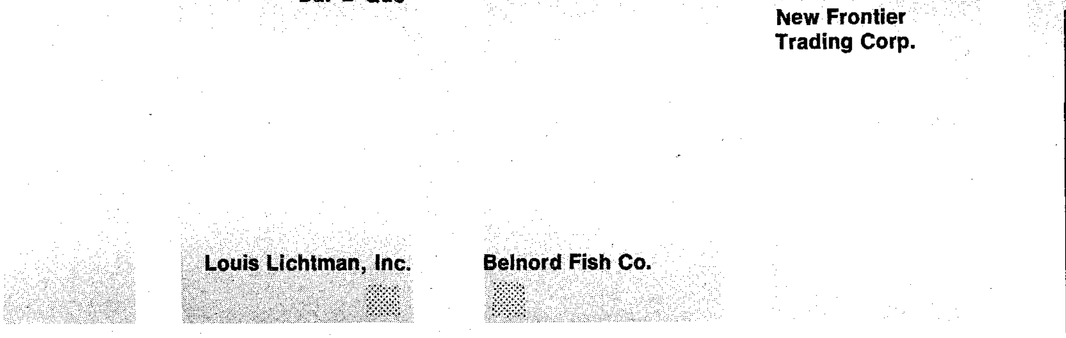


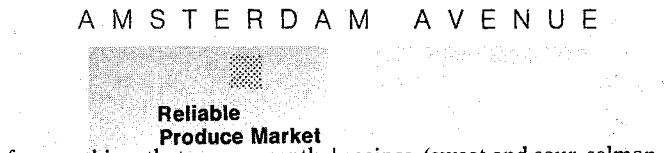
There are alternatives to the leaden food displayed in the windows of the many Merit Farms. **William's Caterers and Bar-B-Que** (No. 2350, near 86th, TR 7-5384) is to Merit as Dumas is to Cake Masters. The plump, russet barbecued chickens, capons (in season), and turkeys are first-rate. You'd probably have to go to the Hamptons to find comparable barbecued duck (which often starts out fresh). The shop has been here for a quarter century, providing "Jewish-style" prepared foods (mushrooms and barley, chopped liver, stuffed cabbage) and barbecued poultry. Harry William says that people mention him "in the same breath as Zabar's." William's is open every day, 8 A.M. to 7:30 P.M., and will deliver orders of $8 or more to both East and West sides.

The range of barbecue possibilities is broader at **Chick-In** (No. 2210, near 79th, SU 7-1834) because it is connected with the prime butcher next door. Poultry, as well as lamb, beef, and pork roasts, may be ordered to be given a turn on the rotisserie, increasing the per-pound price of any meat by 30 cents. Chick-In is open every day except Sunday, 8:30 A.M. to 6:30 P.M. Delivery is limited to a ten-block radius.

Food, Glorious Food, Up & Down Broadway


WEST 85TH STREET
Daitch Dairy
WEST 86TH STREET
Acker, Merrall & Condit, Corp., Inc.
WEST 87TH STREET
Wholly Mackerel Fish Market, Inc.
WEST 88TH STREET
Broadway Fruit
WEST 89TH STREET
Murray's Sturgeon Shop
BROADWAY
William's Bar-B-Que


New Frontier Trading Corp.
Louis Lichtman, Inc.
Belnord Fish Co.


AMSTERDAM AVENUE
Reliable Produce Market

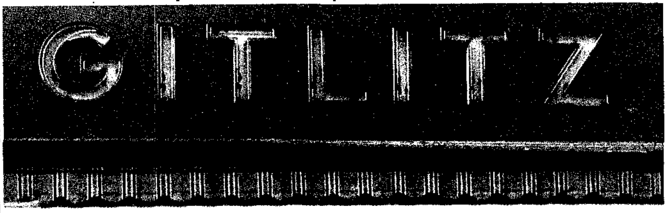
DELICATESSEN

There is but one old-fashioned Jewish delicatessen left on Broadway, **Gitlitz** (No. 2183, at 77th, SU 7-2149), witness to the increasingly polyglot tastes of the area. If you remember Steinberg's, the Tip Toe Inn, and the C & L, you'll still go to Gitlitz for corned beef, pastrami, and brisket—lean, lean, lean. The other essentials — gleaming, burnished turkey legs, rare roast beef, plate-sized chicken salami, rosy tongue, all-beef franks and fat "specials," old and new pickles, sauerkraut, plain but good potato salad, and coleslaw—are in attendance, to eat in, take out, or order for a catered party. The Grabers, who bought out the Gitlitzes eight years ago, keep the deli open from 9 A.M. to 10 P.M. every day, and will deliver to the West Side.

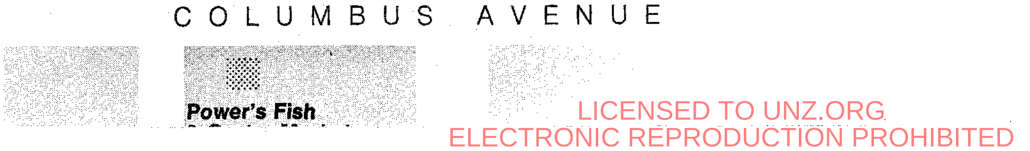
FISH

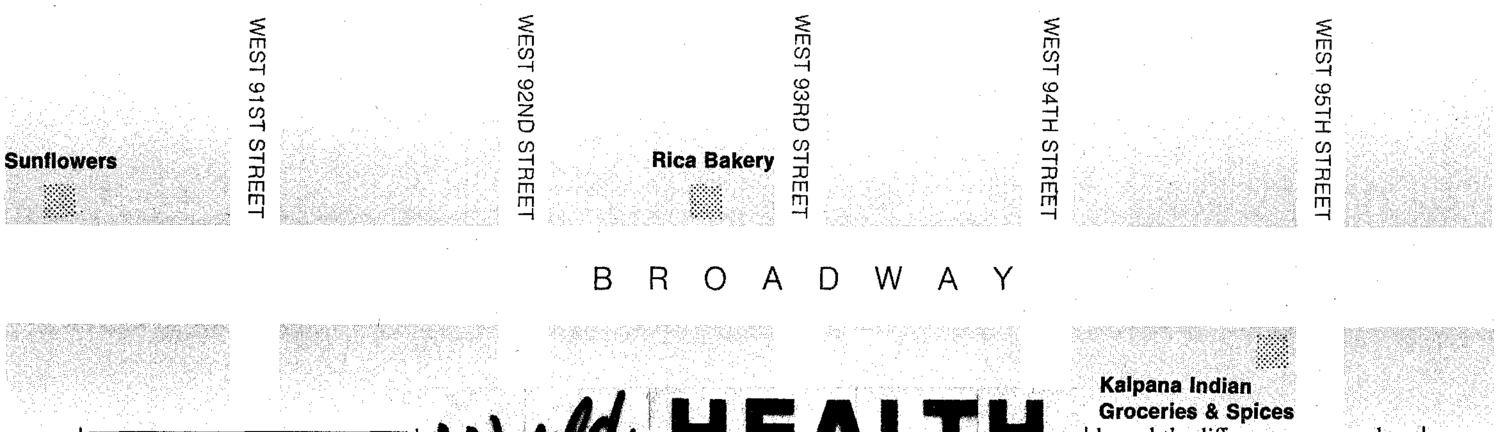
For fish, it's **Mike Citarella Fish Market, Inc.** (No. 2135, near 75th, TR 4-0383). Since 1941 people have come to this narrow, gleaming white-tiled shop for anything that was recently swimming. The assortment nestled in the ice in the window and display cases is magnificent. The walls are plastered with recipes (sweet-and-sour salmon, baked bluefish) devised by Mike Citarella, now retired. Prices are fairly high, which seems to be the name of the game for fish these days, but the market stocks some less expensive and less popular varieties such as hake, pollack, and mullet, along with the luxuries like shrimp, lobster, and salmon. All filleting is done on the premises. Citarella's is open from 8 A.M. to 7 P.M. every day except Sunday. It delivers both east and west, 50th to 110th street, and you may open a charge account.

Harold and Morris Fish Seafood (No. 2647, near 100th, MO 6-5320), **B & R Fish Market Corporation** (No. 2312, near 84th, EN 2-5700), and **Wholly Mackerel Fish Market, Inc.** (No. 2389, near 87th, 362-6174), are also reliable fish markets. Wholly Mackerel has a clam bar, if you are in the mood for a snack on the half shell.



FISH
2135 M. CITARELLA FISH MARKET


COLUMBUS AVENUE
Power's Fish



HEALTH FOOD

Health-food stores with open barrels of grains and nuts may be picturesque, but they're hardly what I'd call hygienic. Some of the smaller shops that dot upper Broadway indulge in this earthiness—not so **World Health Center** (No. 2320, at 84th Street, 874-0988). "Ever clean an air-conditioning filter?" asked Leroy Colbert, the manager. "Do you want that same grime in your food?" Health-food products without preservatives of any kind are susceptible to rancidity and rapid spoilage. Therefore it is imperative that they be kept in impeccable condition. World Health Center is a remarkably well-stocked, immaculate store. Its size assures a rapid turnover, hence fresher products. You don't need a health-food bias to appreciate the shop's assortment of honeys from several states as well as New Zealand, West Germany, Sweden, Israel, Central America, Mexico, Greece, France, Argentina, and Austria, or the five types of seed and nut butters, or the cold-pressed almond and walnut oils. Organic tomatoes flown in from California are the best you're likely to find this side of a garden in August. Take home some creamy pure-goat cottage cheese and yogurt from Pennsylvania Dutch country, or stone-ground flour to make your own bread. World Health Center is open every day except Sunday from 11 A.M. to 7:30 P.M. (7 P.M. on Saturdays).

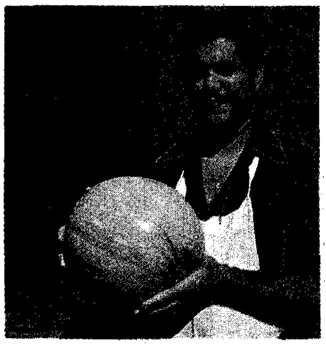
World HEALTH CENTER
CERTIFIED
Kozek
ORGANICALLY

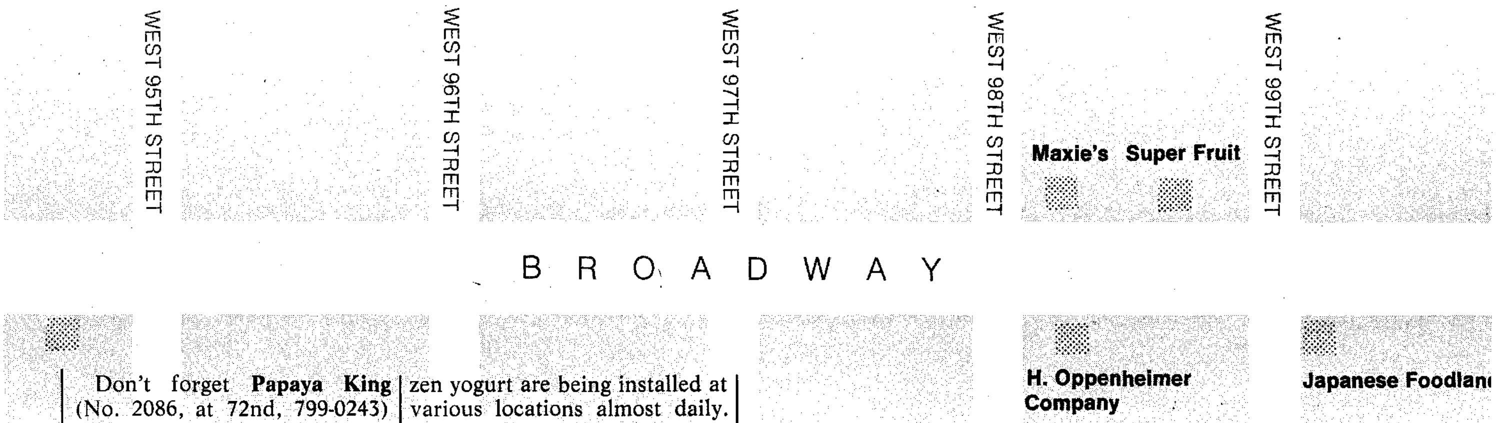
HISPANIC

The Hispanic flavor is everywhere. For people who want to eat out, there are inexpensive *"comidas chinas y criollas"* (Chinese-Cuban restaurants) with counters or table service (*"salas para familias"*) as well as fast-food cuchifritos and alcapurrias. The raw materials to do it yourself are stacked up at every open-air produce stand. The supermarkets and tiny cluttered Spanish groceries carry a rainbow of dried and canned beans, the achiote and adobo seasonings, sacks of masa harina and rice, yuccas, yams, coffees, and dried fish. There may be subtle differences—one shop may carry more Dominican products while another may carry more Puerto Rican. Some stock dark-crimson, poorly marbled cuts of utility-grade beef, which are suitable only for slow stewing.

The best Spanish store in the area is **Bodega Española** (257 West 109th, AC 2-0927), just off Broadway. It stocks the products of every nationality south of the Rio Grande. Shelves of imported groceries and small bins of produce line the walls. When a recipe calls for canned Mexican green tomatoes or cactus leaves, tamarind nectar or taro root, no substitutions are possible. You will find what you need here. There is a meat counter that sells a variety of sausages, blood pudding, and queso blanco along with pork and beef. Miguel Gonzales, the owner of this pleasant shop, is Dominican, bilingual, and very helpful. Bodega Española is open from 7:30 A.M. to 7:30 P.M. every day except Sunday.

DEGA ESPAÑOLA

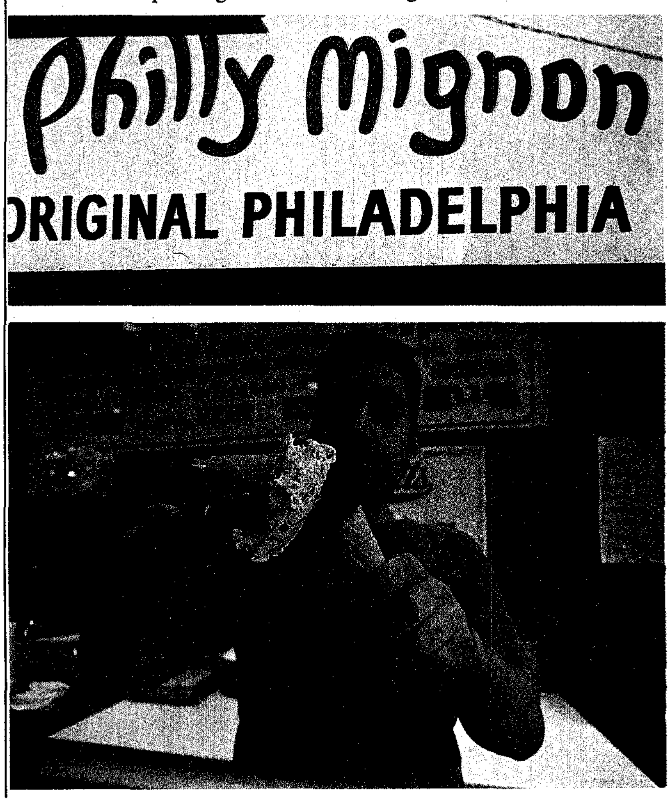


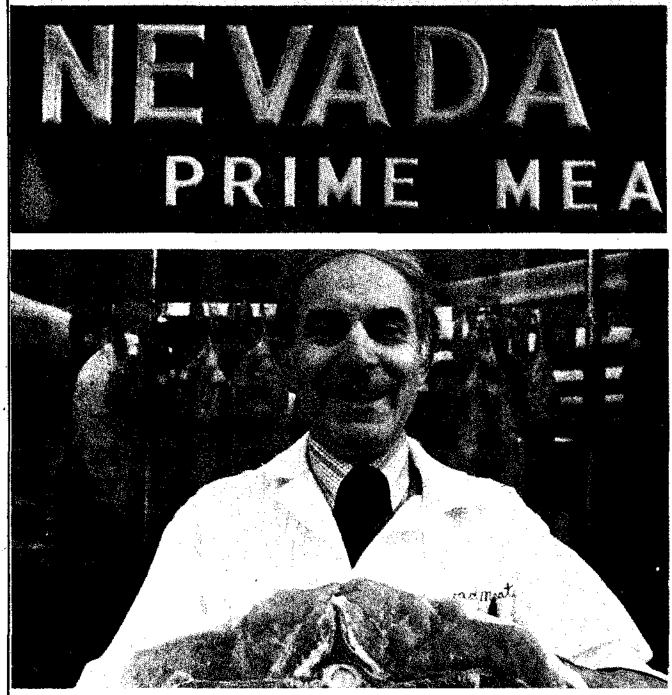


Don't forget **Papaya King** (No. 2086, at 72nd, 799-0243) for fresh papaya, coconut, orange, or pineapple juice. Refresh yourself on the spot or pick up a container or two to take home. This stand-up juice bar is open from 9 A.M. to 1 A.M. seven days a week.

ICE CREAM

The bizarre excesses of Yum-Yum (50 flavors), Baskin-Robbins (31 flavors at a time), and Carvel (36 flavors) are scattered the length of the 50 blocks of Broadway covered in this survey. There is also a store selling Häagen-Dazs, another carrying Breyers. New machines dispensing soft frozen yogurt are being installed at various locations almost daily. Even some fruit stands have them. At a place called Shelter, between 77th and 78th streets, you can buy soft frozen everything. Still, should you crave the creamy depths of butterscotch-vanilla or wish to revel in sinful Irish coffee at 3 A.M., the place to go is **Philly Mignon** (No. 2137, at 75th, 873-3993). Bassett's ice cream, imported from Philadelphia, comes in a mere sixteen flavors, but what flavors! Don't try them until after your cholesterol count has been taken. The chocolate is better than sin, and the vanilla is the stuff of dreams. Cones, cups, hand-packed pints, quarts, and gallons are available 24 hours a day, seven days a week.

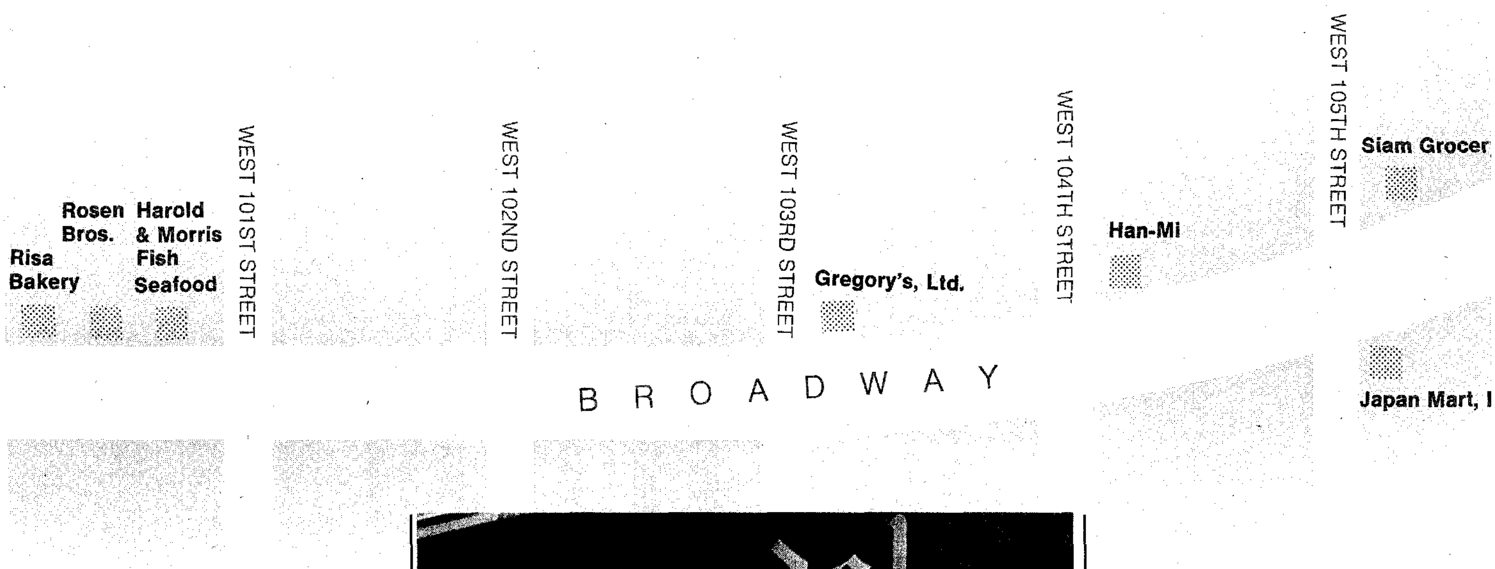




MEAT

Half the butcher shops along Broadway are kosher, including one kosher meat superette, **E. Jacobson, Inc.** (No. 2187, near 77th, 877-0725). A particularly appealing one is **Rosen Bros.** (No. 2647, near 100th, MO 6-0243), sharing its premises with **Harold and Morris**, a nonkosher fish market between 100th and 101st streets (see above). Many of the other butchers specialize in prime meats.

Nevada Meat Market (No. 2012, near 68th, EN 2-0443) staked its claim to a discerning clientele back in 1906. It was named for the once fashionable Nevada Hotel, an outpost of luxury like the Dakota. Fifteen years ago, the Nevada Meat Market moved from Columbus Avenue to its present location on Broadway. Fannie Hurst used to shop here, and Mary Lindsay now does. Nevada will provide the focus for scores of splendid dishes: sweetbreads, veal shoulders, fresh squabs, turkeys and ducks, well-aged prime shell steaks, thick, pale veal chops, Schaller & Weber pork products, Nodine's nitrite-free bacon ($2.98 a pound), farm-fresh Jersey eggs. Given a day's notice, it provides custom grinding for pâtés. Telephone orders are accepted for same-day delivery (59th to 110th street, east and west) until noon. The market is open Monday through Saturday, 7 A.M. to 6 P.M. You may charge on


Risa Bakery
Rosen Bros.
Harold & Morris Fish Seafood
WEST 101ST STREET
WEST 102ND STREET
WEST 103RD STREET
Gregory's, Ltd.
WEST 104TH STREET
Han-Mi
WEST 105TH STREET
Siam Grocer
Japan Mart, I
BROADWAY

BankAmericard ($10 minimum) or house accounts ($70 monthly minimum).

H. Oppenheimer Company (No. 2606, near 98th, MO 2-0690), another first-rate prime butcher, has been here only since 1948. It used to be called Gruenebaum's, but when Harry Oppenheimer bought it in 1956 he put his own name over the door. Inside there is a board listing prices that sound steep because they represent trimmed weights. Prime rib roast at $3.50 a pound is an oven-ready Newport roast. Spring lamb, mutton, and game and fresh sausage are among the specialties. This market carries nitrite-free bacon and frankfurters. Every day several reasonably priced precut specials are featured. It is worth adjusting your menu to accommodate them. Oppenheimer's is open 9 A.M. to 7 P.M. Monday through Saturday. Orders for same-day delivery must be placed before 2 P.M. The delivery area includes both East and West sides, from 50th to 115th street. House accounts available.

H. OPPENHEIMER CO.
PRIME MEATS
662 0246 • POULTRY
PROVISIONS • 662-0690

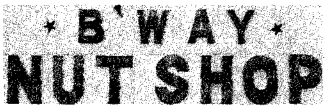
Mondel
home made
Chocolates

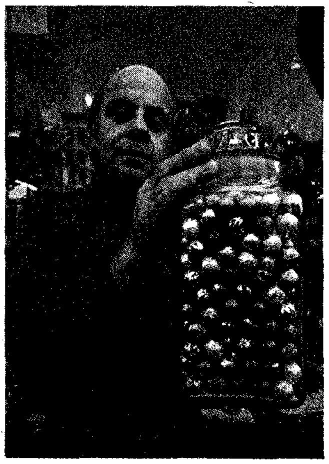
NUTS AND CANDY

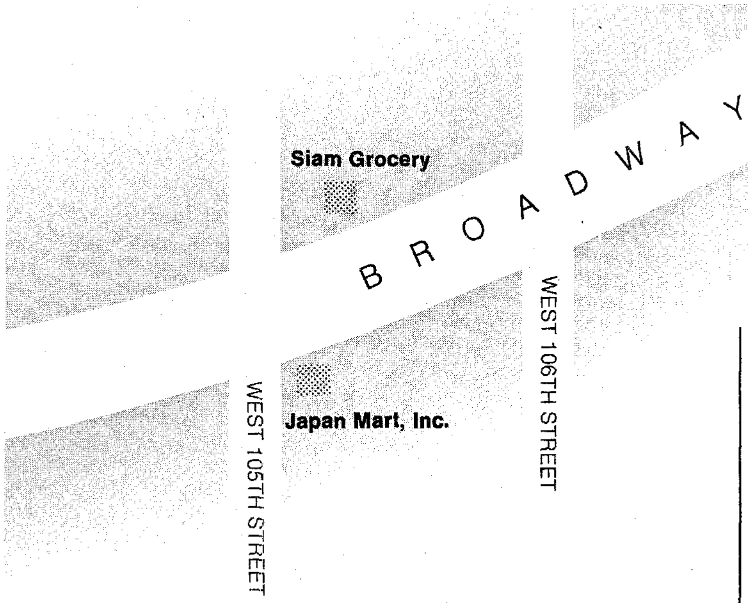
To the inveterate nibbler, Broadway is paradise. A quarter pound of freshly roasted unsalted cashews sustains a shopper making the rounds, and five-pound bags of pistachios can accompany a hundred reruns. Sticky, wrinkled dried fruits share the limited area of the nut shops with hand-dipped chocolates, fancy Swiss candy bars, and gaudy pastilles, mints, and gums. Not counting the chains like Barton's, there are half a dozen stores specializing in these goodies.

The best chocolates are at **Mondel Chocolates** (No. 2913, near 114th, UN 4-2111), open every day from 10:30 A.M. to 6:30 P.M. Your favorite nuts, creams, and jellies have been carefully coated with exquisite bittersweet chocolate. Among the 120 irresistible varieties crammed into this tiny old-world shop decked with fancy boxes and novelties are dainty cups of orange- or coffee-flavored chocolate and first-rate butter crunch. Most of the chocolates are about $6 per pound. Buy some of the chocolate-covered ginger to serve with coffee at your next dinner party. After you visit a couple of times, Florence Mondel will call you by name.

Although you can buy hand-dipped chocolates at **Broadway Nut Shop** (No. 2246, near 80th, TR 4-5214), go there for nuts. Fifty kinds of freshly roasted, salted or unsalted, mixed or plain, shelled or unshelled nuts displayed in bins and apothecary jars fill this appealing shop. The unsalted mixed nuts and raisins make an assortment of extraordinary quality. Dried and candied fruits include huge monukka raisins, pale apples, and rich papaya. It's


• B'WAY •
NUT SHOP

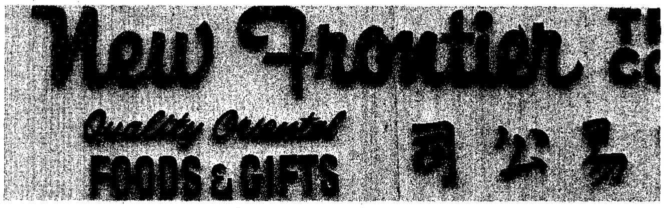


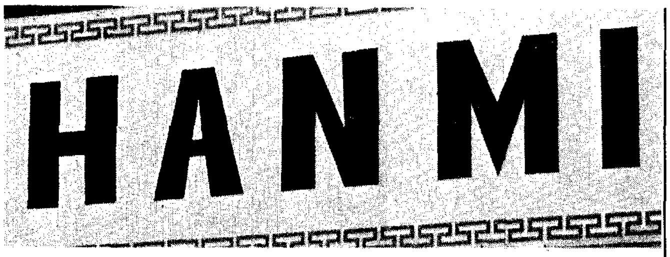


impossible to choose which you'll like best, so before you know it you have to lug home seven pounds. Patent-leather licorice, festive marzipan, pastel mints and lentils, polished coffee beans, almonds with every conceivable coating, and imported dietetic gums are a few of the candies Seymour Stern also sells or ships every day except Sunday, 10 A.M. to 9 P.M. Given a few hours' notice, he will grind nuts to order for tortes or pastries.

ORIENTAL

Broadway has become Chinatown diluted and seasoned with the entire range of Far Eastern nationalities. There are Chinese restaurants dating from the days when the neighborhood was predominantly Jewish. To their egg-drop-soup-and-chow-mein menus have been added others listing the spicy specialties of Szechuan, Hunan, and Peking, as well as Thai, Indian, Japanese, Korean, and Philippine food. The Eastern flavor is by no means limited to dining out. The ingredients you need, whether for kim chee, vindaloo, moo shu ju, sunomono, or kari nua, are on hand in a caravan of shops that stock chopsticks, woks, mugs, teapots, carvings, incense, candles, and ginseng alongside the condiments. You can usually obtain good advice from pleasant proprietors on how to use unfamiliar ingredients.





The most deceptive façade is that of **New Frontier Trading Corporation** (No. 2394, near 87th, 799-9338). No mention is made of food—only bamboo window shades. Inside, what began five years ago as a few shelves of Oriental groceries has absorbed over 50 percent of the store and now includes crisp vegetables, frozen meats, and prepared essentials such as ivory blocks of bean curd and pale spring-roll wrappers as well as every possible canned, dried, pickled, or preserved edible. The emphasis is Chinese and Japanese; this market is a source recommended by Grace Chu, Florence Lin, and Karen Lee. Charles Wang, the genial gentleman responsible for all this splendor, keeps it going every day from 10 A.M. to 7:30 P.M. Master Charge cards are accepted.

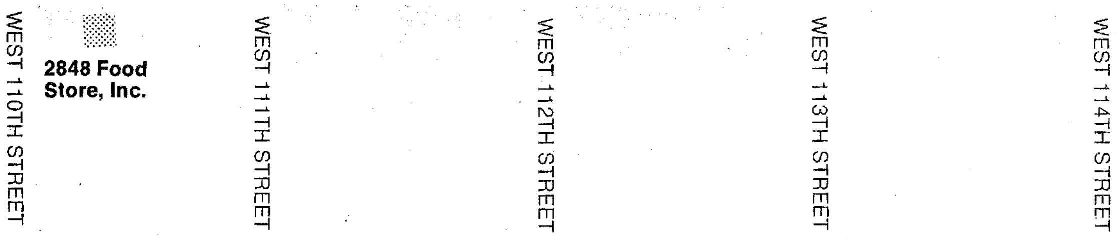
Lining the neat aisles of **Japanese Foodland** (No. 2620, at 99th, RI 9-3761) is a staggering array of Japanese convenience foods in bright cellophane, from instant Cup Ramen (Cup-a-Soup, Nippon style) to Noodles Now dinners. The ingredients listed on the packages include many of the now familiar additives as well as some surprising ones (shellac, for example, in Moonlight Cookies). Japanese Foodland also carries a complete line of Japanese, Chinese, and Korean condiments, fresh vegetables, and frozen products. When fresh tuna is in season you can order sashimi. The store is open daily, 10:30 A.M. to 7:30 P.M.

Smaller but still well stocked, and equipped with a sashimi counter, is **Japan Mart, Inc.** (239 West 105th Street, AC 2-4770), open Tuesday through Saturday, 10 A.M. to 8 P.M., and Sunday, 3 P.M. to 8 P.M.

Chung Han, the owner of **Sam Oh** (No. 2725, near 104th, 850-5687), is a Korean who had a shop called Han-Mi on 103rd, and recently reoriented his establishment to these premises. You find here the fiery Korean pickled cabbage, kim chee, in gallon jars (or smaller sizes), and if you need the raw materials and instructions to do it yourself, Mr. Han will gladly oblige. Dried fish, seaweed, mushrooms, rices, and noodles,

Central Groceries, Inc.
Cathedral Market
Samad Deli Corporation
Mondel Chocolates

Food, Glorious Food, Up & Down Broadway

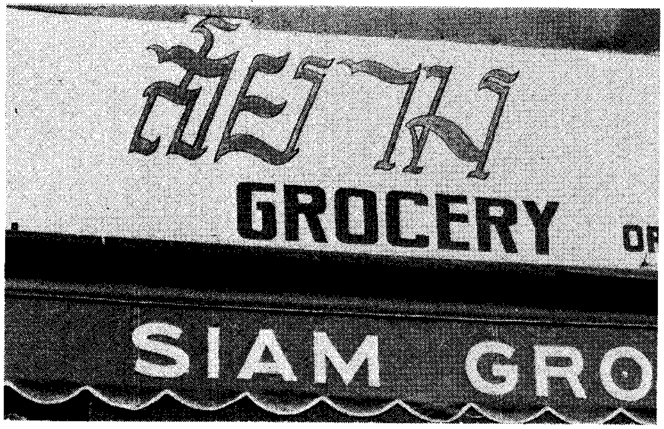

WEST 110TH STREET
2848 Food Store, Inc.
WEST 111TH STREET
WEST 112TH STREET
WEST 113TH STREET
WEST 114TH STREET

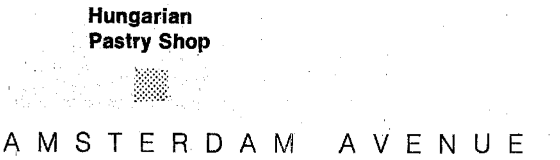
in a fascinating array of colors and textures, for Chinese, Japanese, Korean, Philippine, and Thai cooking fill the open shelves, along with condiments, including soy sauce from the People's Republic. Sam Oh is open from 10 A.M. to 8 P.M. every day except Tuesday, when Mr. Han goes out to gather fresh produce. Be on hand Wednesday mornings for the best selection of roots and greens.

Far more exotic is **Siam Grocery** (No. 2745, near 105th, 864-3640), where most of the packages bear labels in calligraphic Siamese. You really have to know what you're doing or be willing to experiment. English is spoken on a very limited basis. True to Thai food, most of the condiments are highly spiced. Bags of tiny, pungent crabs (poo kim) and savory curry puffs are sold here, as well as squares of damp, dense coconut cake and golden rosettes of tong yep, a delectable custardlike dessert soaked in syrup. Siam Grocery is open every day, 10 A.M. to 8 P.M.

The shelves in the fragrant, somewhat dim **Kalpana Indian Groceries & Spices** (No. 2528, near 95th Street, 663-4190) are bulging with bulk spices, whole or ground, rices, beans, and dal (split dried beans and peas), most of which have been packed into Ziploc plastic bags of varying sizes. Papadums in six flavors (cheese, curry, garlic, chili, pepper, tomato) to fry and puff, teas, and chutneys share space with Indian records and herbal remedies. The hours are 10 A.M. to 7 P.M. Tuesday through Friday, and 10 A.M. to 6 P.M. Saturday and Sunday.

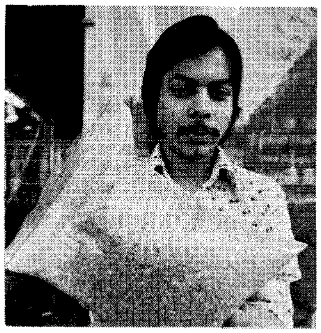
Sunflowers (No. 2445, near 90th, 799-5739) is subtitled Thailand Products, but that doesn't tell enough. The shop is almost as globally stocked as Zabar's. Fresh hot peppers and bouquets of coriander are piled alongside homegrown tomatoes and leathery plantains. The narrow aisles are stuffed with canned hummus and sauce piquante, Heartland cereal and Yee Fu Min rice crackers, potato chips and Thai chili paste, Pepperidge Farm cookies and fresh bean curd. The only things in short supply, according to Jimmy, the owner, are time and room. Sunflowers is open from 9 A.M. to midnight every day.


GROCERY
SIAM GRO


Hungarian Pastry Shop
AMSTERDAM AVENUE

SUNFLOWER S
ORIENTAL MARKET
THAILAND FOO

KALPANA
INDIAN GROCERIES
and SPICES



Food, Glorious Food, Up & Down Broadway

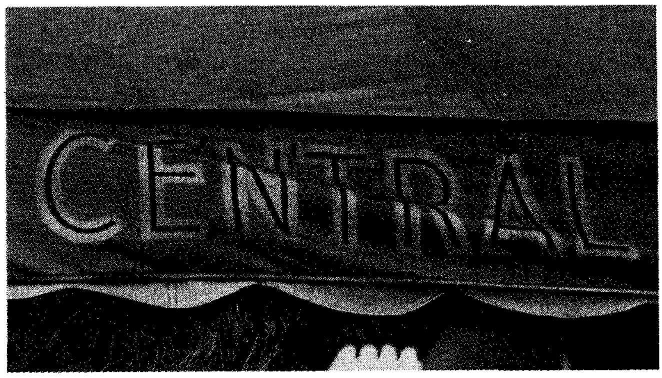
PRODUCE

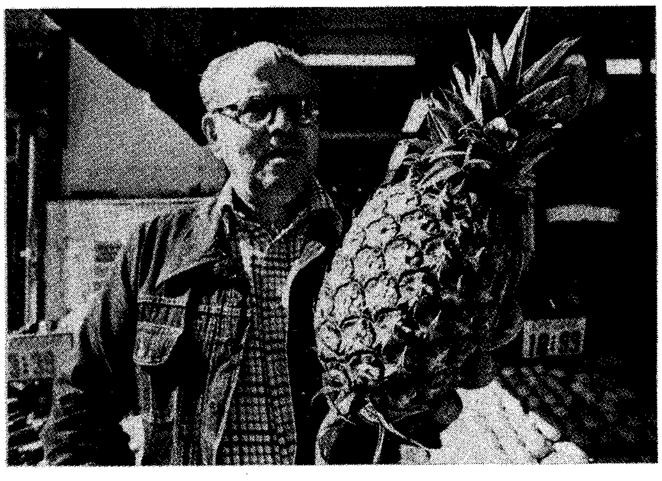
The produce markets tend to cluster—instead of one you will find two or three good ones, all international in scope, in the space of a single block. Along upper Broadway, pyramids of exotic fruits, vegetables, roots, and tubers encroach on the sidewalk space along with the lettuce, tomatoes, and apples. Enough of these markets are owned by Koreans to call it a trend.

One of the best, **Broadway Fruit** (No. 2415, near 89th), offers a kaleidoscope of shiny peppers, sweet and hot, bunches of greens from dark, crumpled spinach and feathery herbs to celadon cabbage, tropical fruits in sunset colors, nuts in the shell, neat rows of oranges, and bins of ragged onions. Chinese and Japanese bean curd are also sold. Open 8 A.M. to 8 P.M. every day except Sunday.

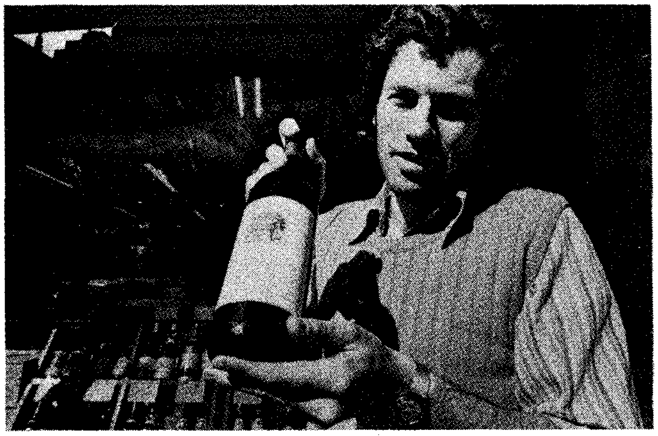
Between 98th and 99th streets are **Super Fruit** (No. 2615, near 99th) and **Maxie's** (No. 2603, near 98th), both extremely well stocked with quality produce. Super Fruit has excellent lettuces and herbs; Maxie's carries an array of tropical and Oriental specialties that includes exotica like sweet lemons and sour oranges. Both markets are open seven days a week until midnight.

Up at 110th Street you can shop around the clock: **Cathedral Market** (No. 2853, near 110th, MO 2-7535), **2848 Food Store, Inc.** (No. 2848, near 110th, 866-5580), and **Central Groceries, Inc.** (No. 2843, near 110th, UN 4-0182), never close. Need prickly pears or pomegranates? An extra half pound of mushrooms or a head of cauliflower for a late supper? Fresh figs on Sunday? Fava beans, pumpkins, or persimmons in season? No problem. These indefatigable marketers sell basic groceries as well as fine fresh fruits and vegetables.





ACKER - MERRALL & CONDIT Co.



WINES AND LIQUORS

Acker, Merrall & Condit Company (No. 2373, near 86th, SU 7-1700) is the oldest licensed package store in New York State. Its charter dates from 1820 and it has been at its present location since the repeal of Prohibition. In addition to a full inventory of liquors and liqueurs, there is an extraordinary range of wines in stock. "The fun is wines," said Steven Green, the manager. This is a service store with a definite geography. Near the door are the low-priced, ready-to-drink domestic and imported value wines. On a recent morning, a Pinot-Chardonnay Macon '74 was featured at $1.69 next to a Haut-Médoc Château Ferré '72, light but as good as it will ever be, $2.79. Bins of various imported wines occupy the central area with racks of superb French, German, and Italian vintages behind them. Champagnes are located toward the back. The entire left-hand wall has become the province of American wines, from jugs to rare bottles. The staff is knowledgeable, helpful, and patient, and knows something about food as well as wine. Open every day except Sunday, 9 A.M. to midnight; free delivery anywhere in the metropolitan area.

OFF-BROADWAY SHOPS WORTH MENTIONING

Columbus and Amsterdam avenues more than compensate for Broadway's inadequate selection of cake and pastry. **Miss Grimble** (305 Columbus Avenue, near 74th, 362-5531) is outstanding for pecan pie, creamy cheesecake, and chocolate cake; **Louis Lichtman, Inc.** (532 Amsterdam Avenue, at 86th, TR 3-2373), sells excellent strudels and a spectacular raisin cake. **Grossinger's Home Bakery** (337 Columbus Avenue, near 76th, EN 2-8672) is the best of the neighborhood bakeries, with a long-standing reputation for good ice cream cakes. At 141 West 72nd, **Eclair Bakery** (TR 3-7700) offers a vast assortment of generally decent Viennese confections. **Desserts by Michelle, Inc.** (410 Amsterdam Avenue, near 79th, 580-9683), specializes in custom-decorated cakes for special occasions. **Hungarian Pastry Shop** (1030 Amsterdam Avenue, near 111th, 866-4230) sells and serves Hungarian pastry in an old-world coffee-shop atmosphere. It's good to stop here for warmth and sustenance. The sweet, almond-scented croissants evoke the heart of Buda rather than a *boulangerie.*

Other notable off-Broadway sources for fine food include **Schwartz Candies** (131 West 72nd, EN 2-1264); **Fine & Schapiro** (138 West 72nd, TR 7-2874), a dependable Jewish delicatessen; **Belnord Fish Company** (544 Amsterdam Avenue, at 86th, SC 4-4214), a kosher fish market with excellent homemade gefilte fish; **Reliable Produce Market** (549 Amsterdam Avenue, near 87th, SC 4-5471); **Power's Fish & Oyster Market, Inc.** (531 Columbus Avenue, near 85th, 362-2800); **67 Wine & Spirits Merchants** (179 Columbus Avenue, at 68th, 724-6767); **K. Tanaka & Company, Inc.** (326 Amsterdam Avenue, near 75th, TR 4-6600), an Oriental mini-supermarket; and **Lobster Place** (412 Amsterdam Avenue, near 80th, 595-7605) for shellfish with a minimal markup, lobsters under $4 a pound. ■

Paddy Jubilantly Opens The 2nd Annual Irish Whiskey Poetry Competition

And this year Murphy's demands equal rhyme!

A.D. 1976 was the year of the American Bicentennial, the Viking probe of Mars and the First Annual Irish Whiskey Poetry Competition. Of these three historic successes, only the Competition will be repeated in 1977. And this year the makers of Murphy's Irish Whiskey have asked that their brand of "Gaelic Gold" be eligible for versification, as well as Paddy's. In the spirit of enlarging the scope of poetic inspiration, Paddy welcomes Murphy as a co-sponsor of the 2nd Annual Irish Whiskey Competition.

To enter, simply compose a verse alluding to either Paddy or Murphy's Irish Whiskey. You may use the Official Entry Blank provided or expand your horizons to separate paper. The form of verse may be as light as a limerick or as solemn as a sonnet, depending on your muse.

The Spirit Of The Irish Poet

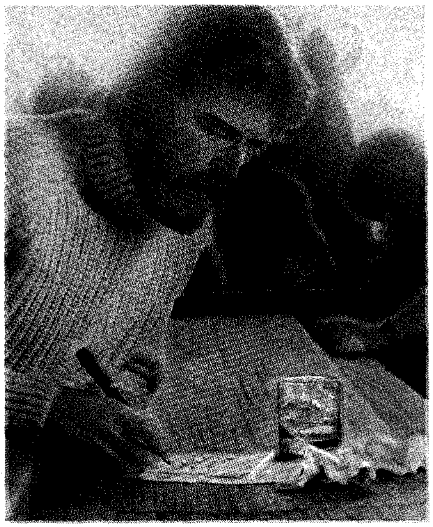
More important than verse form, we suggest, will be the atmosphere you improvise to stoke your creative fires.

Murphy's
PADDY
IRISH WHISKEY

Paddy and Murphy say this: If there's poetry in your soul, we'll bring it out.

Imagine you are an Irish poet, living his adventurous life and penning his lusty lines. On the table before you is a glass of liquid glory (Paddy Irish Whiskey) or earthy ambrosia (Murphy's).

As you write, you sip your "Irish," earliest and greatest of all whiskeys dating back to the 6th Century. You pause to ponder the great names that have celebrated this same distilled essence: Sean O'Casey, James Joyce, Brendan Behan...Humbly you compose your own tribute to Paddy or Murphy's.



Portrait of an Irish poet: "One man with a dream at pleasure—Shall go forth and conquer a crown." A. O'Shaughnessy

Fame Rather Than Fortune

For this Second Annual Competition, the makers of Paddy and Murphy's will continue to offer a semblance of notoriety in lieu of crass financial reward. (Poets, after all, have always found fame before fortune.) If you are a finalist, your name and poetry will appear, with your consent, in an advertisement for Paddy or Murphy's.

From among the five finalists, a board of judges will select the 2nd Annual Winner of the Competition. If this be you, prepare for veritable Immortality. Your name will be engraved forever on the Silver Loving Cup commemorating the Irish Whiskey Poetry Competition. And you will appear, proudly holding the cup, in our End-Of-The-Competition ad. Every entrant will receive a certificate designating the bearer as Honorary Irish Poet.

Since you won't be celebrating the Bicentennial this year, nor witnessing a voyage to Mars, we urge you to attack the ramparts of the 2nd Annual Irish Whiskey Poetry Competition. Familiarize yourself with The Official Subject Matter (Paddy and Murphy's), and glorify the space below with your Precious Blarney.

PADDY IRISH WHISKEY **Murphy's** IRISH WHISKEY

OFFICIAL ENTRY BLANK

Write entry in the space below, or on separate paper if you prefer. Contest is open to all readers of this magazine except employees or their families of Austin, Nichols & Co., its affiliated companies and their advertising agencies. Five finalists will be chosen at the rate of one per month until closing date of contest: Sept. 30, 1977. Austin, Nichols & Co., will appoint judges. Decision of judges is final. Entrants must be of legal drinking age in home state. Void where prohibited.

Name____________________

Address____________________

City____________________

State______________Zip________

Mail to: Irish Whiskey Poetry Competition, Austin Nichols & Co.,
P.O. Box 5314, Grand Central Station, New York, N.Y. 10017

NY1

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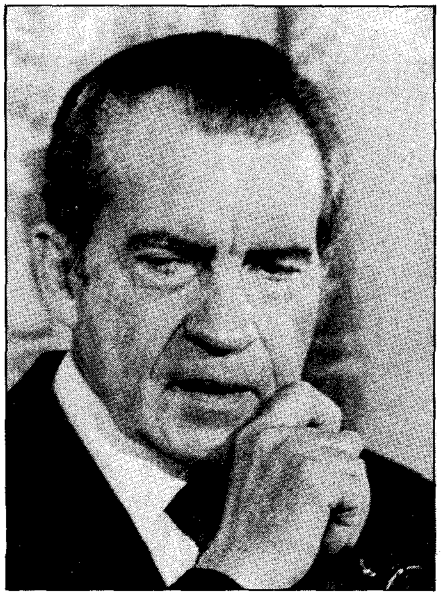
The New (Sob!) Masculinity

By Dorothy Seiberling

UPI



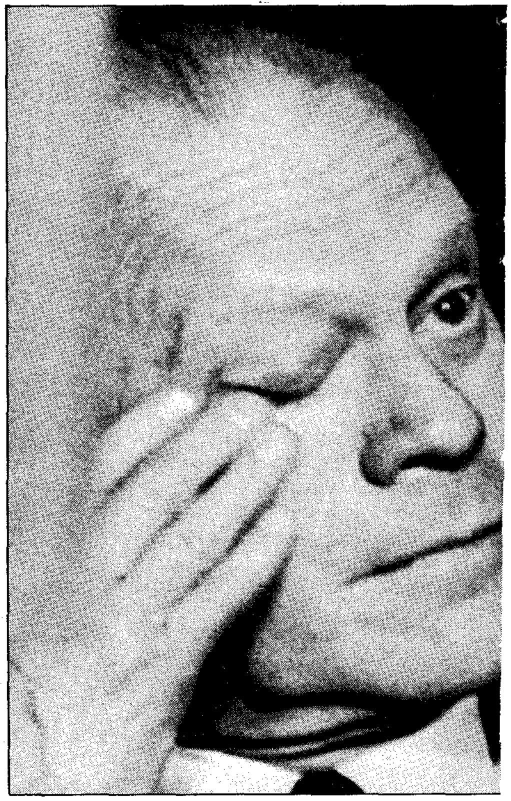
Weep for CREEP: *Nixon bids his staff a teary good-bye as he leaves the White House.*

> "...More male politicians cried in 1976 than in any other election year in history..."

UPI

Start of the sob story: *During a New Hampshire snowstorm in 1972, Muskie choked with anger as he denounced an article attacking his wife. But he did not cry.*

UPI



Mopping-up actions: *Top sobber of 1976 w before the election (left). He teared up agai*

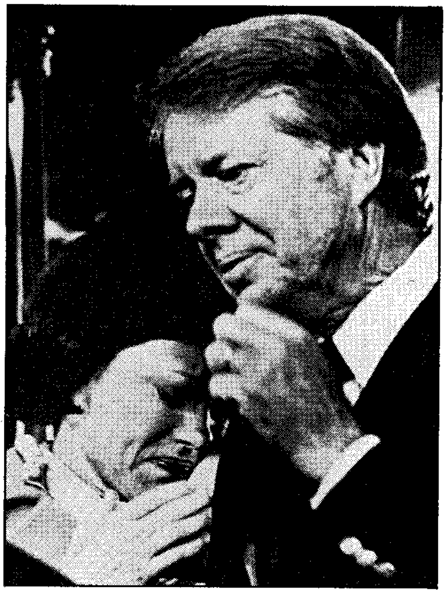
Remember mushy Muskie? Remember that day in New Hampshire in 1972 when the senator from Maine cried in public? It sent shock waves across the country. A grown-up man weeping for all the (voting) world to see! Newspapers headlined it, TV talkers buzzed about it. A sign in Manchester, New Hampshire, memorialized the spot—"Muskie Cried Here"—and bumper stickers in Florida urged primarygoers to "Vote for Muskie or He'll Cry." Clearly, a weepy man was a political washout, for in no time Muskie was out of the presidential race.

So much for the masculine mystique of 1972. What's it like today?

From the looks of things, you've come a long way, male crybabies. According to the latest Elmo Weeper poll, more male politicians cried in 1976 than in any other election year in U.S. history. If any office-seeker had tears, he was prepared to shed them before the public. Ford, Carter, Reagan, Buckley, even tough ol' Senator Dole managed to brim up and overflow—and instead of making horrified headlines, the cry-ins made tender, loving copy.

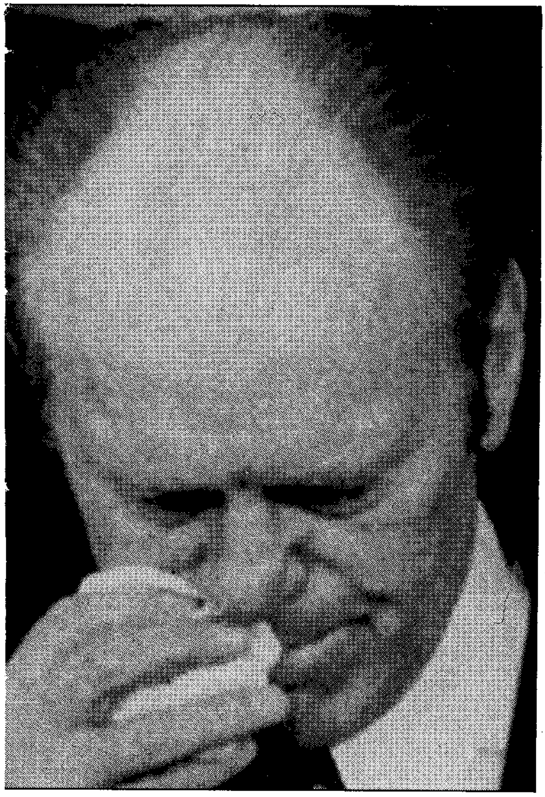
What caused this new masculinity? Women's lib? Encounter groups? Touch therapy? Whatever the cause, more and more men are visibly mop-

BLACK STAR/DENNIS BRACK



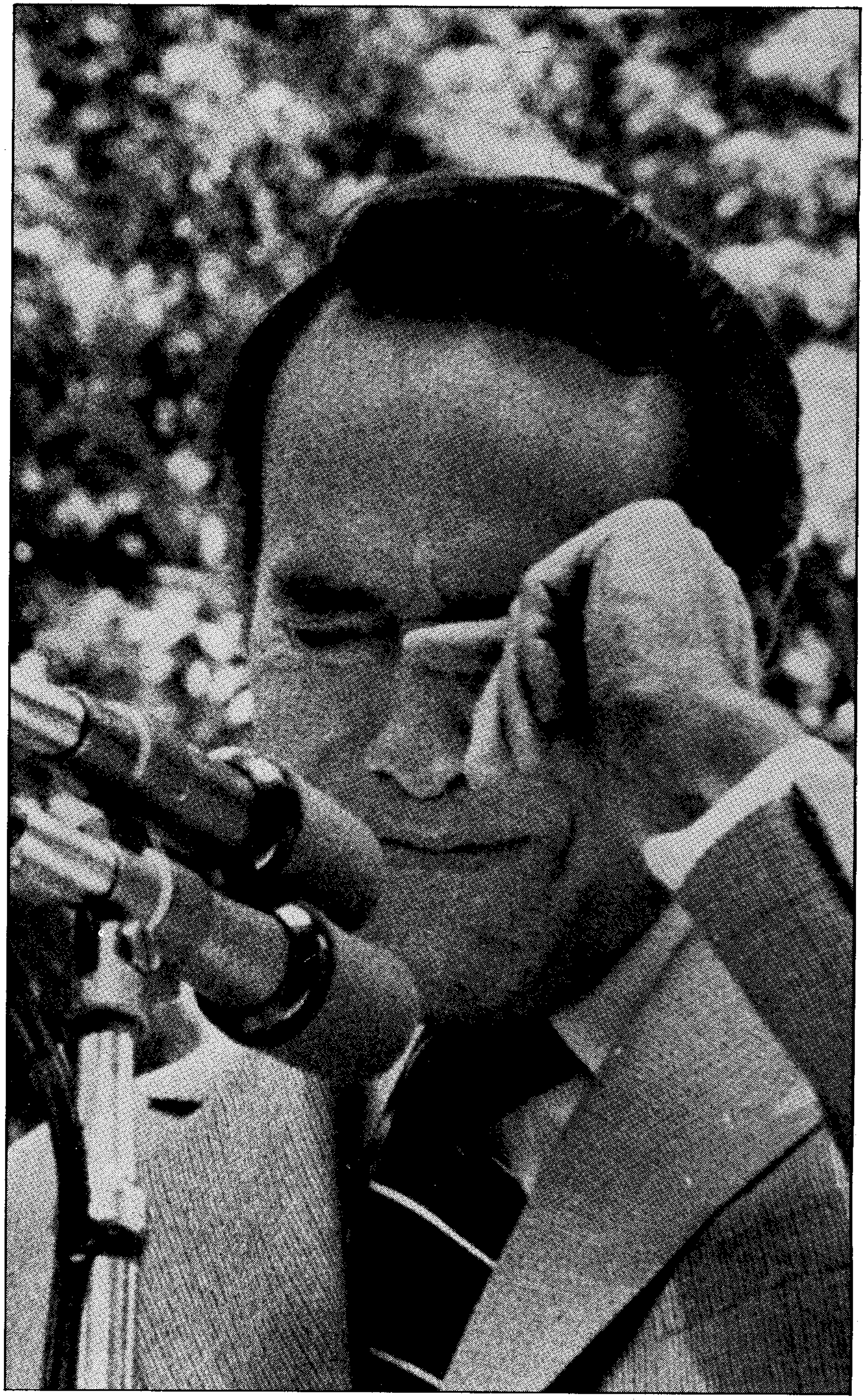
Tearful triumph: *Jimmy Carter breaks down as he arrives in Plains after the election.*

UPI



ld Ford, who wept three times in three days g his recent State of the Union address (right).

UPI



Doleful homecoming: *Back in Russell, Kansas, after being nominated vice-president on the Republican ticket, Senator Robert Dole blubbers thanks to his local supporters.*

ping their eyes, from boxers and baseball players to Earl Butz. And the public, by and large, seems to accept the phenomenon. Some even think it's a good sign. When a young lady in Yuma, Colorado, saw Jimmy Carter dissolve into tears after the election, she exclaimed, "Maybe he won't be so bad after all." But her male boss took the traditionalist's dim view: "Just what we need—a bawling president!"

And what about the man who seems to have started the whole teary trend? According to an investigation by Stanley Friedman of the Wire Service Guild, Senator Muskie was the victim of misreporting. On February 26, 1972, during a snowstorm in Manchester, Muskie held an outdoor press conference to refute a "dirty tricks" letter and to denounce an article that demeaned his wife. As he discussed the article, Muskie's voice broke. Some reporters standing far back in the crowd asked a Muskie aide if the senator was crying. The aide, thinking he was humanizing his boss, said yes—and the sob story took off across the land. But other reporters who had been standing close to Muskie repudiated the story. They said that though his face was wet from snow, his eyes were dry. *Muskie never cried at all.*

NEW YORK INTELLIGENCER

Thorny Side to Antiques Show

FRED MC DARRAH

Radziwill: A prima donna?

Everything hasn't been coming up all roses for the socialites putting together the twenty-third annual New York Winter Antiques Show, which opened this weekend. We hear that many in the group of 120 or so women haven't been too happy with the advance coverage of the benefit. The inside story: Many of the hardworking ladies feel that Lee Radziwill, who'd decorated just part of the Park Avenue Armory for the preview party, has been getting credit for the whole show. Radziwill and Jean-Jacques Bloos, who'd arranged flowers just for the preview, according to another insider, have *both* been called "prima donnas." In spite of the jealous sniping, the show, which runs through January 30, is still considered the premier antiques event in the country.

Truman Loses More Than Teeth

PICTORIAL PARADE

Truman: Woes of 1977.

We hear Truman Capote has another reason for being glum these days, besides losing those teeth in a "fall."

The story is that Truman lost as much as $40,000 of his own personal funds to an embezzler.

The embezzler is said to be "a close friend."

Alas, poor Truman.

New Pulpit For Jackson

There's a new nationally syndicated columnist on the scene. He is Jesse Jackson, the 35-year-old black activist and Baptist minister from Chicago, who starts writing a weekly newspaper column February 6 for the Los Angeles Times Syndicate.

We got a look at a sample column Jackson wrote in which he called himself a realist. "Don't expect me to see every black man as an angel, every white man as a devil."

The syndicate's promo on Jackson calls him "the doggonedest country preacher" ever published.

Big League for Superagent

On February 1, David Obst, superagent, becomes David Obst, publisher, with a "family attachment" to Random House. The financial arrangements, we are told, are very generous. But where does this leave Obst's 50 or so clients, who were, presumably, not consulted on the move? According to Obst, they're in fine shape. Some were one-shot clients anyway—Watergaters and confession-mongers who won't be needing an agent for a long time, if at all. Some have been handed over to other literary agents. ("What that means," says one somewhat disgruntled ex-client, "is that he gave me a couple of numbers to call. But I don't care; I was planning to leave the guy anyway.")

Not many will remain with Obst. He has his first list all worked up, and it includes six books—two novels, four nonfiction. Only two are by ex-clients.

Meanwhile, the new publisher is holding open calls for a company title and colophon. "Big Books" is a strong contender, but Obst also jokingly favors "Big League Books." "Can you imagine the colophon? That little guy with the big baseball bat? Wham!"

MATTHEW KLEIN

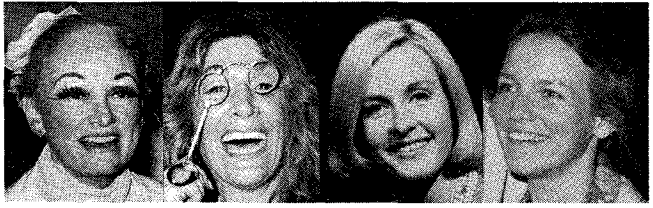
Obst: Leaving clients in the lurch?

Hottest Media Job Around

Guess who's lusting for that WNBC-TV morning-talk-show job formerly filled by Barbara Walters and currently held by Polly Bergen?

Just the likes of Phyllis Diller, Sylvia Miles, Pia Lindstrom, and Trish Van Devere (Mrs. George C. Scott), that's all. The four women (and a host of others) have applied for the cohost's job with Dr. Frank Field on *Not for Women Only.*

PICTORIAL PARADE PICTORIAL PARADE PICTORIAL PARADE



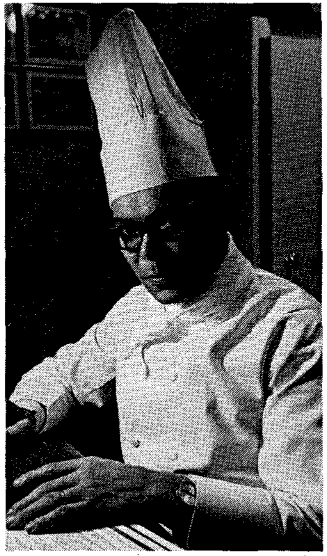
Diller, Miles, Lindstrom, Van Devere: Ladies in waiting.

A Change of MINutemen

Media Industry Newsletter, the irreverent news-and-gossip sheet which has kept media people amused, informed, and often infuriated for the last five years, has a new owner. It was recently sold to William Barlow, former president of Vision, Inc. Leon Garry, who invented *MIN* and presided over it during its increasingly successful lifetime, has taken over as president of the Macfadden Group publishing house, and with him goes Kathi Norris, former *Today* hostess and *MIN* stalwart, who'll become a public-relations V.P. But *MIN* will retain its old sprightly character. "When it became known that I wanted to sell," says Garry, "I was besieged with offers. I asked one of these characters why he wanted it and he said, 'Power!' Wrong answer. I turned him down."

Highest-Paid Chef in U.S.?

PARIS MATCH



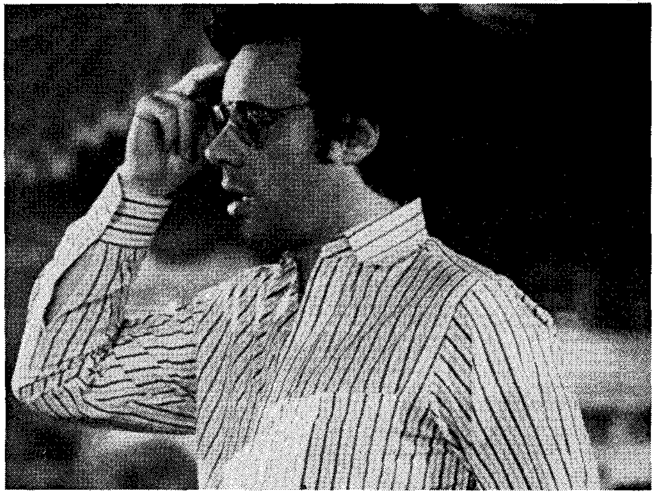
Dunas: Tavern's cuisinier.

Culinary changes already at Tavern-on-the-Green? Yes, indeed. Restaurateur Warner LeRoy has just hired a new chef—Frenchman Daniel Dunas. In his early forties, Dunas comes to Tavern with two major credits: He's been the head chef at London's Connaught Hotel and, most recently, the chef for Canadian Prime Minister Pierre Trudeau and Parliament. LeRoy, who's known for paying for the best, adds modestly that—without a doubt—Dunas "will be the highest-paid chef in America." We hear the salary is in the six-figure range. And LeRoy predicts there'll be changes in the menu at Tavern.

New Direction for Bogdanovich

Peter Bogdanovich's string of movie duds has apparently moved him to take a new step in his career. In the fall, we understand, he'll direct three one-act plays by Thornton Wilder for Joseph Papp at the New York Public Theater. He may even act in one of the plays. Papp, who's known the director for years, says, "It'll be good for him; maybe he can refresh himself in some way."

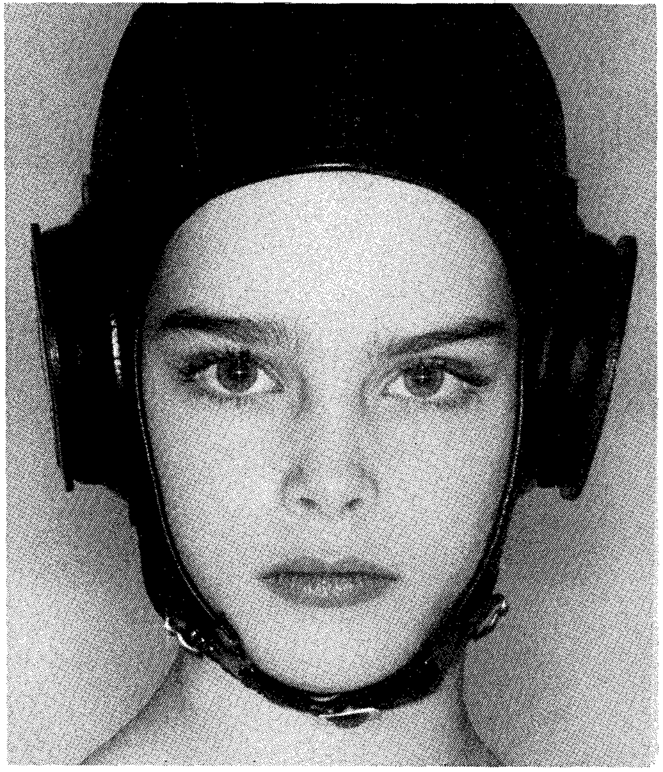
MOVIE STAR NEWS



Bogdanovich: Moving to center stage.

America's Newest Sexy Kid Star

PETER GERT



Shields: Eleven going on . . .

Brooke Shields, a successful child model and a big-screen newcomer, has been chosen by French filmmaker Louis Malle to star as a twelve-year-old prostitute in his first American movie. Called *Pretty Baby,* it's based on the life and loves of Bellocq, infamous turn-of-the-century photographer who took pictures of the young prostitutes of New Orleans.

"I think it should be an educational experience," says Brooke with confidence about her role in the forthcoming film. The preteen sex symbol has completed a TV movie entitled *Prince of Central Park,* starring Ruth Gordon. ("I hate playing poor little rich girls.Yecch!") But she loved her appearance in Woody Allen's *Untitled Movie,* portraying his fantasy girl friend in the sixth grade. In real life, she attends a private coed school in Manhattan.

Daughter of Revlon executive Frank Shields and ex-wife Teri, a former model, Brooke was discovered at age eleven months by Francesco Scavullo to pose in Ivory Snow ads. She went on to become the Breck girl and a national cover girl. Now her manager mom can't keep up with the calls from Hollywood.

And Brooke is still a high-paid model—$55 an hour. Her current annual income is around $30,000. In spite of such early success, and such provocative looks, her mom notes, "Brooke is really an ordinary New York youngster."

But there's got to be something magical about the looks of this innocent/sexy kid who can advertise toothpaste and smile without revealing any teeth: Photographer Richard Avedon's still photograph of Brooke for Colgate has been running for three years in national magazines.

"Her beauty, her smile, that's what works," says Scavullo, who uses her on four pages of his recent book on beauty. "She is the only young woman I know who needs no makeup at all."

But can she act? Director Robert Wise thinks so, yet he turned her down as a lead in a recent film. "She's got it all. But I needed a kid for the part. Brooke, she's a child/woman." Move over, Tatum. **—Nancy Stesin**

BEST BETS

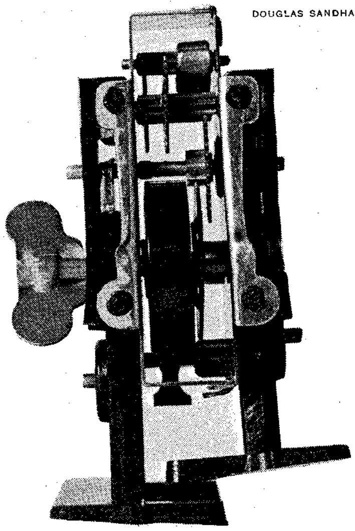
Recommendations of events, places, and phenomena of particular interest this week

By Ellen Stern

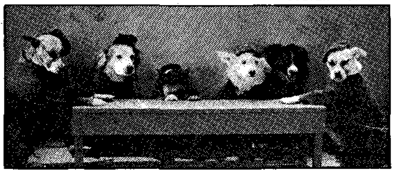
A Man of Parts

Lee Bailey and Dick Huebner see this little windup robot as a mesmerizer. They call him Hubie, after Huebner, and sell him for $3.

HENRI BENDEL/ *Main floor*

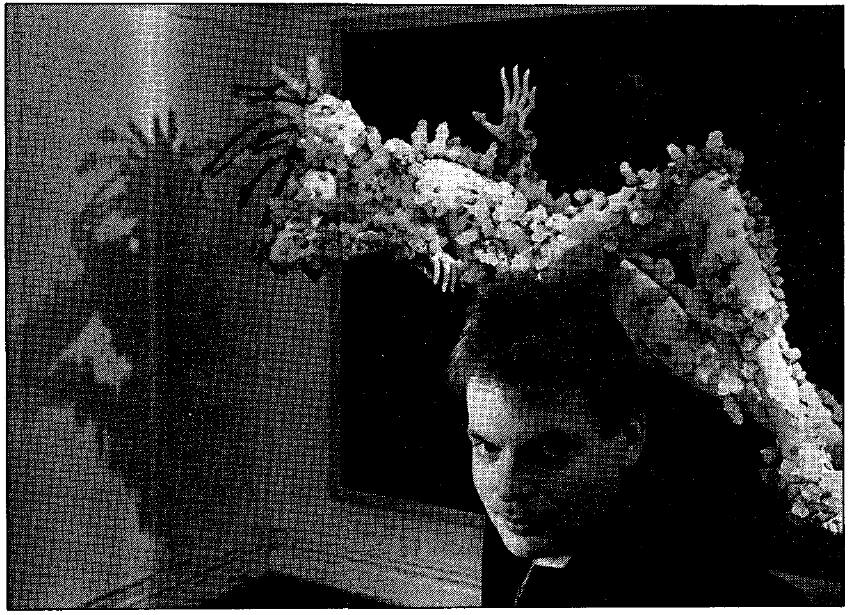

DOUGLAS SANDHAGE

Hubie, actual size.


CULVER PICTURES

Bites

Bone Appétit! by Frances Sheridan Goulart (Pacific Search Books, $2.95): a natural-food cookbook for cats and dogs, with recipes for oat broth, fake gristle, Siamese seviche, pupernickel, poöched eggs, and grranola—of course. . . . Menuchah Farms SmokeHouse's **apple-smoked chicken**—the same served at Windows on the World—available for $4.50 at Bloomingdale's.


MICHAEL TIGHE

Artist Eric Appel and St. Theresa, his kandy-kovered streamlined baby.

Off the Eaten Path

There won't be any chicken-liver castles or swans of ice, but there will be, if all goes according to schedule, a flock of live doves fluttering out of a roast suckling pig. This is but one of 26 tasty works and performances in a two-day show called "Now I Know Why Cannibals Eat Their Enemies." Says Eric Appel, from whose dream the title emerged: "We're dealing with the artist, how he feeds his spirit . . . how we all feed each other." Among the show's other edible works: Toby Buonagurio's "Neon-Flavored Flamingo Jell-O," Richard Dimmler's four-foot Whitman's Sampler box filled with chocolate genitalia, icing portraits by Phyllis Herfield, Jonathan Price's *I Ching* cookies, and Henny Garfunkel, proprietor of Food (the restaurant in SoHo), serving herself to the public on a bed of fruits and vegetables.

NOW I KNOW WHY CANNIBALS EAT THEIR ENEMIES/*January 29 and 30, noon–6 p.m.*
112 Workshop/112 Greene Street/924-4783

Paned Expressions

Ralph Rosenblum, who edits movies for a living, takes photos for fun. Last year, he showed his pictures of kids' graffiti on New York fences. This year, it's "Windows of New York." He's no Berenice Abbott, but he means well.

WINDOWS OF NEW YORK/*January 31–May 9/Museum of the City of New York*

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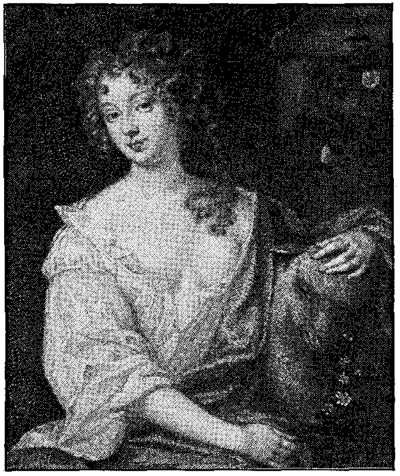
THE BETTMANN ARCHIVE

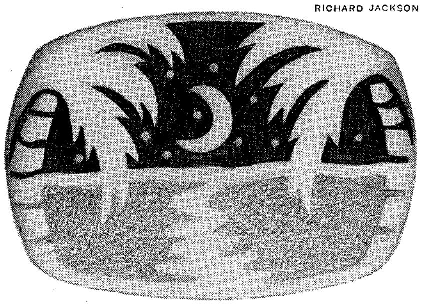


Nell-Intentioned

This is Peter Schickele's P.D.Q. Bach half of the year, and he's out on tour. Summer is his writing time of the year, and for the past few summers he's been working on a musical called *Nell* (about Ms. Gwyn). The show isn't ready yet, but the score is, and the sixteen songs—Schickele's favorite being a number called "Love"—will be performed at the Manhattan Theater Club . . . officially as a cabaret act, unofficially (shh) as a backers' audition.

SONGS FROM "NELL"/*January 26–February 20/Manhattan Theater Club Cabaret/321 East 73rd Street*

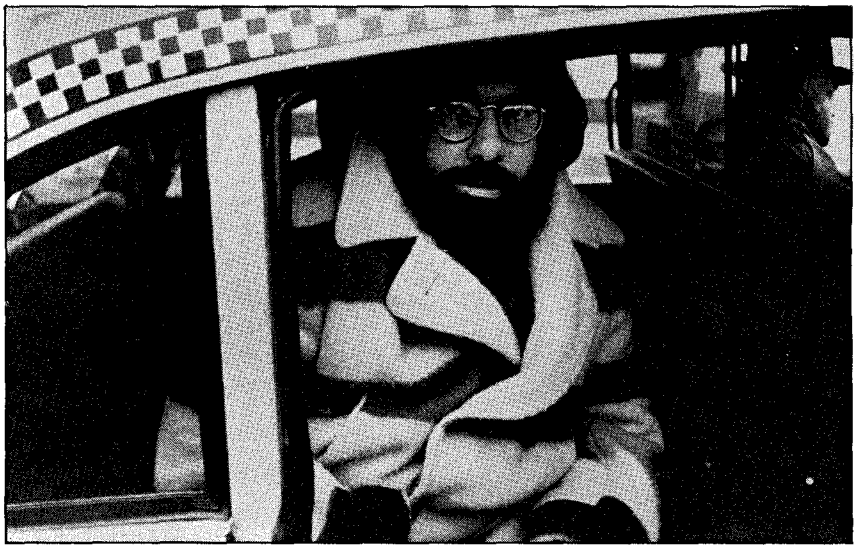
RICHARD JACKSON



A Waist of Energy

Science is not enough, at least for computer engineer Martin Crouse. At the moment he's making light-up computerized jewelry called Martin's Uniques, and he's working up to sculptures, also light-up. "I was put on this earth to create," says this former designer of computer systems. "My creativity is phenomenal." Meanwhile, Julie has his belt buckles, like this Hawaiian scene ($385), which work on a binary up-and-down counter with a decimal decoder. The recharging instructions are understandable to the layman. —**Priscilla Tucker**

JULIE: ARTISANS' GALLERY/*687 Madison Avenue near 62nd Street/688-2345*



Director Francis Ford Coppola as shot by Maureen Lambray.

Directory

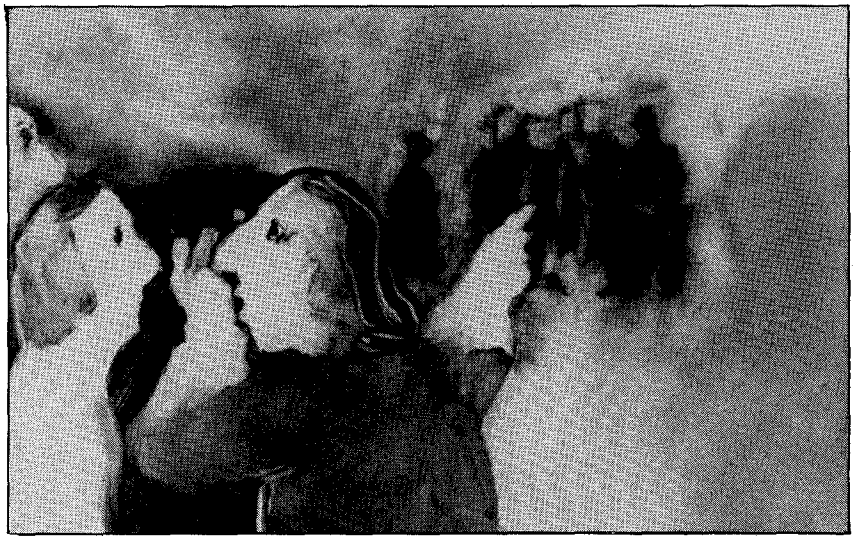
"As photographers seem to be, the directors were much less comfortable on the other side of the camera," Maureen Lambray observed after shooting 82 of them. To prove her point, we took a survey and found that of her 82 subjects, fifteen are holding cigarettes, cigars, or pipes: nineteen are obscured by beards and/or mustaches; three hide behind sunglasses; five guard themselves with cat or dogs; three wear eye patches. The jackpot goes to Hal Ashby, with cigarette, beard, *and* shades. Lambray's photos are superb, as is the book's design. Only question is, how come Alfred Hitchcock is on the cover of something called *The American Film Directors*?

THE AMERICAN FILM DIRECTORS/*By Maureen Lambray/Rapoport/$22.50*

Scenes From Childhood

We saw *The Street* on the anniversary of our own grandmother's death, which made it even more affecting than it might have otherwise been. If possible. This animated short, based on a section of Mordecai Richler's novel *The Street* (whence cometh Duddy Kravitz) is as beautiful an animated short as we have ever seen. It concerns a nine-year-old boy's reaction to his grandmother's lingering death. Its Debussy-like smudginess is the result of Caroline Leaf's exquisite use of ink on glass (below). This and four other shorts about childhood—including Leboyer's *Birth Without Violence* and Richard Robbins's *Sweet Sounds* (about a terrific class for five-year-olds at the Mannes College of Music)—make up a nice 83 minutes.

SWEET SOUNDS/*January 27–30 and February 3–6, 7:30 p.m./Film Forum 15 Vandam Street/989-2994*



Brief Lives/Oleg Kerensky

SIMON GRAY: OTHERWISE INVOLVED

"...'I identify with all my characters,' says Gray, 'but not especially with Simon. I gave him my name out of laziness'..."

Unlike most of the younger British playwrights who are proud of being full-time professional writers, Simon Gray at 40 prefers not to describe himself as a playwright. Although he is more successful than most, with two long West End runs and two "best new play of the year" awards, he still puts "teacher" in his passport and continues to teach English at one of the lesser-known colleges of London University. He says he feels much more strongly about education than about politics or the theater. *Butley,* his first big success, was about a university teacher, while *Otherwise Engaged*—opening February 2 at the Plymouth—is about a similar intellectual, this time a publisher who remains infuriatingly detached from the problems of his relations and friends. It's tempting to identify these characters with Gray, especially since the publisher is also called Simon, and it's tempting to regard "otherwise engaged" as an apt description of Gray's attitude to theatrical commitment. "One of the advantages of being a playwright in England," he says, "is that you don't have to live the life of a playwright. You don't have to be in the public eye. Nobody in my street thinks of me as a playwright."

In some ways, all this is deceptive. Gray is no retiring academic, consigning his plays to the theater and then forgetting them. Like virtually all present-day British dramatists, he is closely and directly involved in casting and rehearsals—he came to the United States to assist at both for *Otherwise Engaged.* Following unhappy experiences some years ago, he now insists on his control over casting being stipulated in his contracts, and he regularly shares casting and production decisions with Michael Codron, his regular London producer, and Harold Pinter, who directed *Butley* and *Otherwise Engaged.*

Alan Bates created the leads in both plays. Originally, Gray did not want him for the second, fearing that it would be too much like a repetition of the first. In fact, Bates gave a brilliant performance; so, in a much more subdued way, did Michael Gambon, who succeeded him in London. Gray is very happy with the thought of Tom Courtenay playing Simon on Broadway. "There was quite a lot of disappointment in New York that he didn't star in Ayckbourn's *Norman Conquests.* It would have been lovely doing Simon again with Alan, or Michael, but I've already been there with them. It'll be nice to go there with someone different." The bulk of the cast is American; Gray says that he and Pinter were "immensely impressed" by the American actors they auditioned. Will the setting still be English? "Christ, yes."

Simon is a controversial character. He listens to all his friends, makes soothing noises and tells them what he thinks they want to hear, and cracks little verbal jokes to amuse them, and even more to amuse himself. That is the difference between Simon and Butley: "It's because Butley is unhappy that he uses language to irritate and embarrass others, while Simon's verbal games are mainly designed to amuse himself." He never gets involved, tries not to let his equanimity be disturbed. Yet he is helpful and kind. Some people find him sensible and praiseworthy. Paul Johnson, a well-known socialist writer, suggested in a political article in the *New Statesman* that Simon represents Western civilization, giving aid and comfort to the rest of the world and getting nothing but abuse in return.

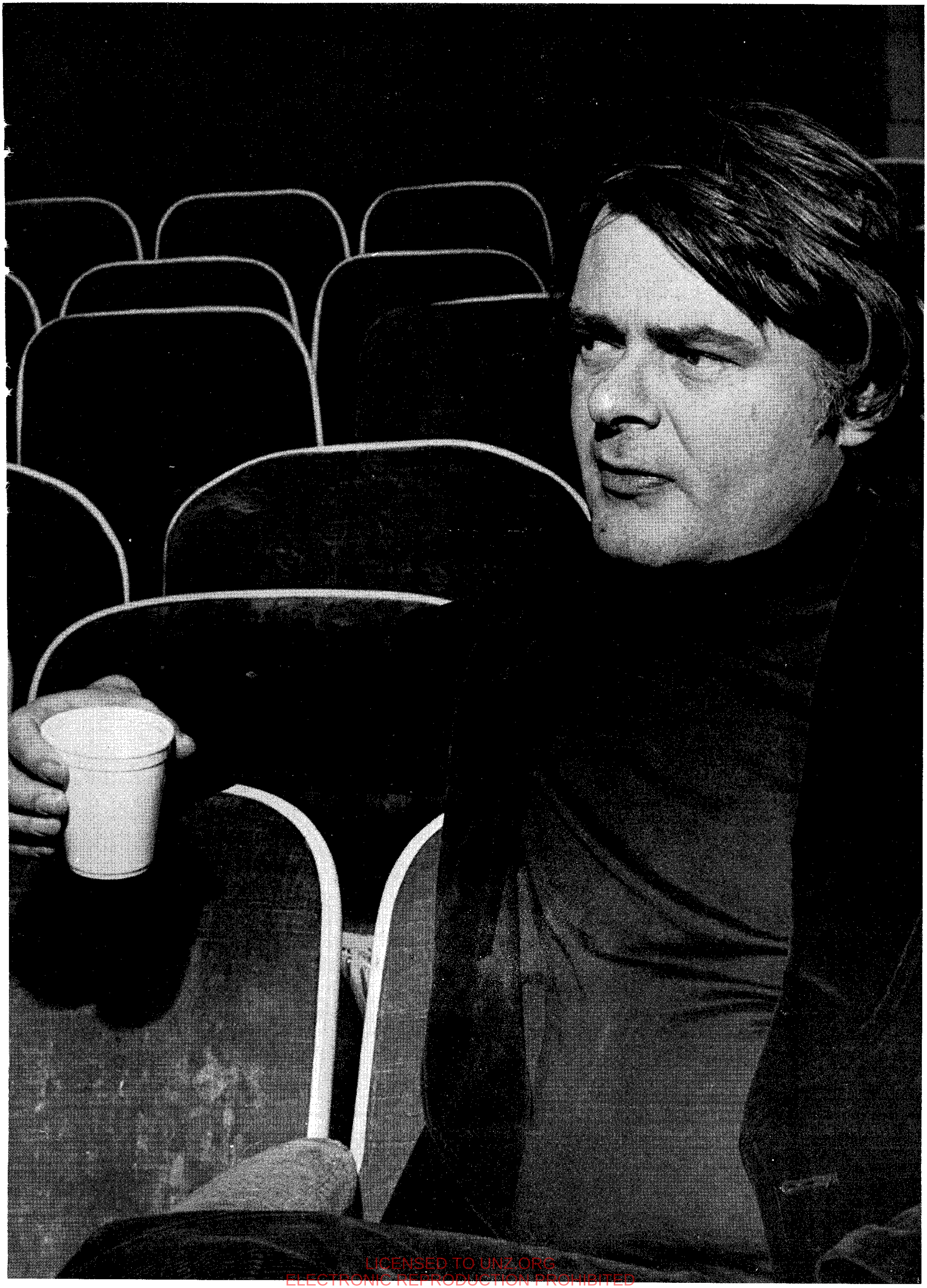
Gray did not intend such a parallel, and fully understands why Simon is disliked. "Somehow it does seem selfish and disreputable nowadays to be so well organized, and as little involved with others as possible. If you are Simon's brother, you see how little your problems really mean to him and you sense that he despises you, so of course you find him intolerable. But if you are Simon, then you feel you are doing your best to help people, without getting overinvolved and wrecking your own life in the process.

"I identify with all my characters, but not especially with Simon. Giving him my name was just laziness; most of the other characters are called after people I'd happened to meet just before writing the play." The inspiration for his plays comes, not from a group of characters or a plot, but from one person in a room saying something. "The play follows on from there. It takes shape in dozens and dozens of drafts, written and rewritten in gaps between teaching." The main influence on Gray as a writer has been Charles Dickens. "He had a marvelous eye for unusual and grotesque characters—like Sarah Gamp and the other women who are almost men. Dickens really caught the new sex, the ambiguities we think we have discovered today. Although I've been told my work shows the influence of Joe Orton, I didn't actually know any of Orton's plays until I was rehearsing *Dutch Uncle,* my third stage play."

Gray also denies having any political, religious, or moral message to put across. "Writing a play is like writing a poem or a story—one has a responsibility to one's audience or one's readers, a clear obligation to entertain or interest them. On the other hand, I wouldn't write a play if I thought my sole function was to keep the audience happy. I want to give people a new perception of life, different from their own. I certainly don't set out to shock them, though; indeed, I'm surprised when they are shocked."

Shocked they often are. West End audiences still don't expect to hear a character calmly explaining how he takes pills to avoid V.D., or to see a girl stripping to the waist to seduce him. Both these things happen in *Otherwise Engaged.* It's been running in London for eighteen months (started July 30, 1975). Audiences enjoy gasping at Simon's rudeness and frankness, laughing at his verbal dexterity and wit, and wondering how he is going to sort out his wife, his mistress, his brother, and the others who come to bother him while he is trying to listen to Wagner. I imagine that New York audiences may be less shocked, but just as entertained. ■

Simon Gray's *latest protagonist, who is also named Simon, has turned noninvolvement into high art. "In my experience," says Simon Hench in the second act of* Otherwise Engaged, *"the worst thing you can do with an important problem is discuss it." Playwright Gray, who himself is "otherwise engaged" in teaching, speaks of his pleasure at* not, *at least in London, being taken for a writer.*



The Insatiable Critic / Gael Greene

I LOVE LE CIRQUE, BUT CAN I BE TRUSTED?

> "...Le Cirque's kitchen still has its lapses. But when it is good, it is very, very good. And when it is brilliant, you are dazzled..."

I wasn't going to tell you about **Le Cirque.** The trouble is, I know more about Le Cirque than I want to know . . . more than Le Cirque's brass would like me to know . . . more than you may care to know. My conscience was troubled: to tell or not to tell? The truth is simple: Something wonderful is happening at Le Cirque. And I'm too close to claim objectivity. George Bernard Shaw was right. "Clearly a critic should not belong to a club at all," he wrote. "He should not know anybody: His hand should be against every man, and every man's hand against his." Hmmmph. That was easy enough for Shaw to say. He was a vegetarian. So this story is necessarily larded with a measure of one woman's frailty.

How innocently it all began. Pierre Franey's daughter would be married that afternoon in Craig Claiborne's garden overlooking Gardiner's Bay. A pride of Papa's confreres were gathered to create the feast. Locked into combat with my typewriter not many miles away, I was invited to lend a hand. Jean Vergnes, proprietor of Le Cirque, was there with his chef, Jean Louis Todeschini, baking their pâté chaud en croûte. Vergnes was courtly. Todeschini, bemused. After all, I am the critic who wrote the review so crisply unkind to their restaurant. So there I was, fluting lemons in the chill of Craig's wine cellar. How innocent. After *Lohengrin*, we ate and danced and drank too much and flirted a little.

The food world is small and gossipy, but I had no reason to feel compromised by my new friendship with Jean Louis. I never planned to reassess Le Cirque. Everything about its style left me cold. In a rating of the town's best French restaurants (*New York*, March 3, 1975), I ranked it thirteenth, and found it ambitious but wanting. My cool scarcely mattered. Le Cirque was already a crunching success, a soup kitchen for the anguished orphans of the late Colony. Earl Blackwell beckoned. The limos lined up outside 58 East 65th Street—the two-tone Rolls, the Cadillac with white mink carpeting. And inside were those old familiar Colony faces—Jean Vergnes, its chef, and maître d'hotel Sirio Maccioni, Le Cirque's co-owners now—clicking heels, kissing hands, doing headstands. The nibbling fashionables and the displaced rich felt comfortable in the beige-and-peachy dowager elegance with its witty monkey murals. No need to fear the ultimate insult—to be somebody and have nobody there to know it.

Something pale and fiercely boring called veal aplatie was what everyone ordered. The old Colony's infamous sauce maison—a wildly assertive blend of bottled elixirs—was poured on anything that didn't move. If a migrant Colony pet recalled the sauce maison as sharper, bolder, more piquant, an SOS command was flashed to the kitchen to correct it. More Worcestershire, more mustard, more Tabasco. "If someone falls in while we're cooking it, he'll probably dissolve," Jean Louis Todeschini confided.

Given devoted regulars who dote on well-done lamb chops or a Spartan sliver of broiled fish . . . actually *demand* canned peas . . . Le Cirque had no incentive at all to dream or strive for cuisinary glory. Vergnes's faith in the old Colony menu never faltered, but gradually he began to give executive chef Todeschini the kitchen reins. Jean Louis, a great bear of a man from France's Franche-Comté, is restless and ambitious. He is a man with the Japanese sensibility for cooking meat and an endearing enthusiasm for neglected vegetables—stubborn, opinionated, a quick study. He is a gourmand himself. And he loves to feed the discriminating gourmand mouth. The food improved.

Now, almost two years later, the kitchen still has its lapses. And often the dining room is utterly demoralized. Evening brings a manic din. There is a primitivism here that can sabotage the best-dreamed cuisinary inventions. Forget about consistent refinement. Here, when the kitchen is good, it is very, very good, but when it is mediocre, you are not entirely surprised. Still, when it is brilliant, you are dazzled. Todeschini's spaghetti primavera is as crisp and beautiful as a Matisse. I have called it the best pasta in town. Now, having tasted the spaghetti aux fruits de mer—an astonishing concerto of clam, mussel, scallop, and crab meat in a thin sea-scented cream—I'm wavering. The côte de boeuf villette—a thick cut from the ribs aged three weeks in the house's own cold box—rivals the greatest steakhouse beef. And even a dish as humble as lamb steak (fussily called "selle de pre sale desossee" on the menu, without any accents) emerges impeccably grilled—gently charred and rare, with its kidney tucked inside.

But I might never have discovered any of this except for a casual gastronomic bulletin from my friend the Wall Street Voluptuary. "Le Cirque is becoming one of the best restaurants in town," he advised one day. "You must be kidding," I said (being often less amusing on the phone than on the typewriter). He insisted. "They do magnificent spaghettis. They've done a different spaghetti for me the last dozen times I've eaten there." He invited me to lunch.

Jean Louis Todeschini just happened to be studying the reservations list as I came in the door. He seemed slightly amused by my sudden unannounced appearance . . . but only slightly. The Wall Street Voluptuary, gastronomic sachem Roger Yaseen, is capable of committing highly porcine excess. Bliss for Roger is a meal that is somehow educational. He orders not to nourish, but to explore. And that lunch was a foreshadowing of everything I would come to discover about Le Cirque—the compromise, the fatal impulse to please, the shortcuts, the wonderfully stubborn ambition, the innocence, and the flashes of greatness—the crunch of turnip filled with perfect buttery vegetables, each cooked to the precise bite; a rough and zesty bouillabaisse served with peppery rouille; and that spectacular spaghetti primavera. Would life be worth living without pasta? Especially this pasta—tart tomato red, garden green of broccoli and pea, a shadow of mushroom, pine nuts, torn leaves of basil, some butter, and a splash of cream.

There is a tiny corner of me that could have been an old-fashioned Latin teacher. And she would have been toughest on the most brilliant student.

Chef gourmand: *Jean Louis Todeschini proudly holds three dishes that attest to his way with a turnip. He runs Le Cirque's cavernous kitchen with a frugal purse, a primitive eye, a fiery temper, undiscouraged pride, a soaring imagination, and a skimpy crew.*

My Latin teacher, stoned with the joy of silken chicken and vegetable jewels, went after Jean Louis. The calamari—why so tough? How could the same man who did that sublime turnip suffer the plastic heart of artichoke? The plebeian foie gras? The homely bread?

"You asked for calamari. I knew it was tough, but the dining room never says no to a client," Todeschini explained. "The artichoke is not to eat . . . it's a cold table decoration. And I can't sell the best foie gras here. Our customers won't pay the price. Don't ask me about the bread."

From that moment to this the gastronomic dialogue has continued. Polite interrogation. Debate. Gentle counsel. Screaming arguments. Insult. Jean Louis brings cheese for a picnic. "No thanks," I say. "I guess you don't have much demand for cheese at Le Cirque." Not much, he agrees. "Well, I'm not going to insult my mouth with inferior Brie," I say. He frowns—a Frenchman, after all, not about to take criticism gracefully...especially not from a woman. But a week later I discover he's now buying the restaurant's cheese from the best cheese man in town. "And now, Jean Louis, about this disgusting bread."

Al dente: *Sirio tosses spaghetti primavera.*

"Shut up about the bread already."

I cooked for Jean Louis and Jean Louis cooked for me. My zucchini—grated, squeezed dry, and sautéed after the recipe of Julia Child—began appearing at Le Cirque with a Todeschini flourish—in a cabbage-leaf "cup." He taught me to cook quail. I threw some dried figs into Madeira with a dash of vinegar in the sauce-making style I learned from the Michelin-starred chef Roger Verger. Quail with figs in Madeira appeared last winter at Le Cirque. "Must it always be boring chocolate mousse?" I nagged. He stole my Troisgros recipe for kiwi tart, and his version is a handsome and exotic addition to the often shabby pastry display at Le Cirque. "You've got to do something about that pastry," I begged. "It's too thick, uncooked . . .

Photographed by Dan Wynn

> “. . . On weekends the dining room is indeed a circus, though the noisy Saturday-nighters seem to bloom in the bedlam . . .”

there’s too much frangipane. And why canned pears on that tart?” He was indignant. “We never use canned pears.” “Well, then they’re overcooked,” I countered. “Enough!” he commanded. “Taste this.” My mouth was full of wild-boar terrine—a heady boldness of pork studded with hazelnuts, pistachios, and fresh green peppercorns.

There is a clipping on my desk, designed to keep me humble—a quote from Tristan Bernard: “A critic is a virgin who wants to teach a Don Juan how to make love.” My Pygmalion fantasy . . . I didn’t know I had one.

The Wall Street Voluptuary takes me to Le Cirque for a birthday lunch. “What wine would be appropriate?” he asks. “Pink champagne?” I smile. “How about a wine of my birth year?” There are not many restaurants in town where he could indulge me so—but Le Cirque inherited a cache of fine (I shudder to write “old”—what is old in Chambolle-Musigny is scarcely the debut of prime in a woman) Burgundies from the landlord, William Zeckendorf Jr., who built this spiffy diner to boost the intended renaissance of the Mayfair Hotel. As the new national leader of the Confrérie de la Chaîne des Rôtisseurs, a liaison of gastronomic celebrants, the Wall Street Voluptuary has a plan. “We will give fellowships to the best captains in town so they can visit exemplary restaurants—to eat, study, learn, and grow.” “Never mind the captains,” I cry. “Think of the chefs. Do you realize Jean Louis Todeschini has never been to Lutèce or Caravelle, the Four Seasons . . . not even to Alfredo’s?” And that is how Jean Louis came to be awarded the Chaîne’s princely $250 Eat-and-Learn Fellowship.

At the Palace on the fellowship: Todeschini marvels at the luxury of space. “If this were Le Cirque, they’d have twice as many tables and three in the vestibule,” I mutter.

“I do believe in America,” he announces, surprised by how much he likes his Parducci petite sirah ’71—at $15, no strain on the fellowship. “I like my sauce better,” he decides, tasting the house’s aristocratic raw beef.

I can’t resist: “But why doesn’t Le Cirque’s carpaccio taste like this?” He is silent. I make a point of admiring the crusty warmed roll. He frowns. “Perhaps I could get better butter,” he concedes. He is sobered to think the entire capon is being carved . . . just for us. “At Le Cirque I do ballottine of capon Belle Epoque, stuff it with mousseline, truffle, spinach, and prosciutto in brioche—it’s beautiful, the red, black, and green—everybody loves it.” And one capon will serve twelve at $12.75 each—“I’d get $150 for that bird.”

I am learning about the restaurant business—more than I ought to know. And now that I’ve broken every rule of critical distance—including a few George Bernard Shaw never mentioned—I’ve decided to review Le Cirque. There is no chance there of anonymity for me. So I send over my serious food-lover friends and stray innocents, who are led to tiny back tables and neglected. They confirm what I already know. Le Cirque can never be a great restaurant. Cuisinary invention never ceases. But execution is a problem.

There is not enough professional help in the kitchen. A year and a half ago the current roast man was a dishwasher. Todeschini (who apprenticed in the kitchen at thirteen) trained him. For two years Todeschini hunted for a competent *garde-manger*—the journeyman who does the vegetables, soups, terrines, and salads for the cold table. In the fall he found a man. He quit the next day. “Too much,” he said. “You do too much here.” In the golden days of the old Pavillon, more than a dozen trained French chefs performed their legerdemain in giant kitchens like this. Here there are Jean Louis, a *saucier* by day, migrant helpers, at night a talented Thai cook Jean Louis found sweeping the floor at Luchow’s. Half the time, Jean Vergnes is there to “call the slide”—shout the orders and oversee the flow of food. The pressure at 9 P.M. is killing. If a man is out, Jean Louis does double duty. If the dishwashing machine goes berserk, “everyone is in the soup.” Tempers sear. A côte de boeuf sits too long on the warming shelf. Food gets tossed onto the plate. Sauces slurp. Or curdle. Or burn. In simpler times, no chef would dream of not making his own wine aspics to grace the terrines. Todeschini doesn’t even try.

He is a fiend about food costs. The food costs at Le Cirque are profitably low. Todeschini spends hours on the phone playing three butchers off one against the other—getting the best price for the meat he wants. It is cheaper to buy the whole calf than paillard of veal by the pound—for the house’s beloved veal aplatie. So he spends hours dreaming schemes to use all that veal. No wonder the menu can seem boring. The $10.50 prix-fixe lunch here (as in many French restaurants) is skillfully designed to make leftovers disappear. There are always daily specials—once the most glorious cassoulet I’ve ever tasted in America, often choucroute garnie or a splendid pot au feu Le Cirque dismisses casually as “boiled beef.” Lately, venison stew. At dinner the kitchen dares more complicated visions (with wine, the tab for two could run $65 to $100)—roast wild baby boar or whole striped bass for two wrapped around a seafood mousse in a champagne sauce with a garnish of clam, mussel, shrimp, and steamed cucumber. Of course, your captain may neglect to alert you.

At times it seems as if the kitchen and the dining room work in competition rather than in concert. A captain is rushed. He has no time to explain, to seduce, to divine your taste or appetite. He rattles and runs. Perhaps he’ll remember *all* the specials of the night. Perhaps he won’t. Sometimes the spaghetti is overcooked. Sometimes the vegetables lose their crisp. At lunch a few weeks ago someone forget the basil. There is no time. There is no pride.

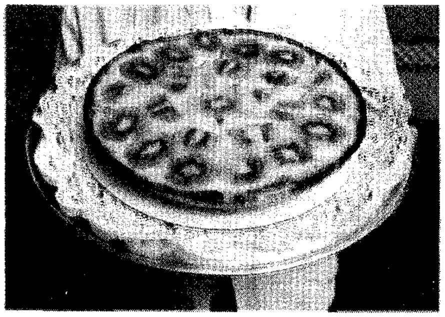
The table accessories are strictly functional. There are no service plates. One evening a roll was so stale the captain found the grace to blush, then disappeared to toast everything. There is a pathetic parody of classic French service, no place at all to keep food warm, no room for the nicety of offering more bouillabaisse or another slice of venison. Sirio, so handsome, so dimpled, so meticulously dapper, oozes charm, and Jean Vergnes, flushed plump cherub in kitchen whites, looks exactly as a chef ought to. But he should be waxing lyrical over what the kitchen is offering today as he makes his rounds, not simply greeting old friends and saying, “Excuse me, I won’t interrupt.” As it is, his presence in the dining room is an utter waste except when Sirio is away—and one, if not both, of them is almost always out—sheer madness on weekends, when the dining room is indeed a circus. (Though, to be frank, Le Cirque’s noisy, easygoing Saturday-nighters seem to bloom in the bedlam.)

Scholars and supplicants of the New York restaurant scene often ask why our best chefs lack the splendid razzle-dazzle of their brothers back home in the truffle fields of France. So now you know. Now you know why there are times Jean Louis Todeschini comes lurching around the corner of Le Cirque’s shabby old kitchen with a look

Eternal triangle: *The chic and mighty are so cheered by cherubic Jean Vergnes (center) and hand-kissing Sirio Maccioni (right) that the kitchen's glories under Jean Louis Todeschini (left) scarcely matter. Below: tri-flavor soufflé Amalfi (top) and brave new kiwi tart.*

in his eye that makes you thankful there is no cleaver in his hand.

And still Todeschini isn't giving up. Inspired by ten days of herculean tasting in France—we took a crash course with the mellowing young Turks of the "nouvelle cuisine"—he is turning out dishes that seem to mystify most of the Le Cirque regulars. One wintry evening there is pigeon, crusty brown but rare within on crisp ribbons of cabbage—the best thing to happen to a pigeon on this island in my memory. Homage to Michel Guerard, inspired by a similar dish tasted at Regine's in Paris. A few days later there is a noble venison steak for two—charred on the outside, cool at the center—an astonishing taste and texture of meat requiring no marinade, just salt and pepper. And with it, crisp brussels-sprout halves, a splash of chanterelles, and turnips Anna—thin turnip slices cooked in a buttery flat layer as if they were potatoes. Todeschini's experiments have led to impeccably poached fillet of bass and delicately steamed oysters with thin batons of vegetable in buttery broth, and oysters again with tiny bay scallops and crunchy vegetable julienne in beurre blanc.



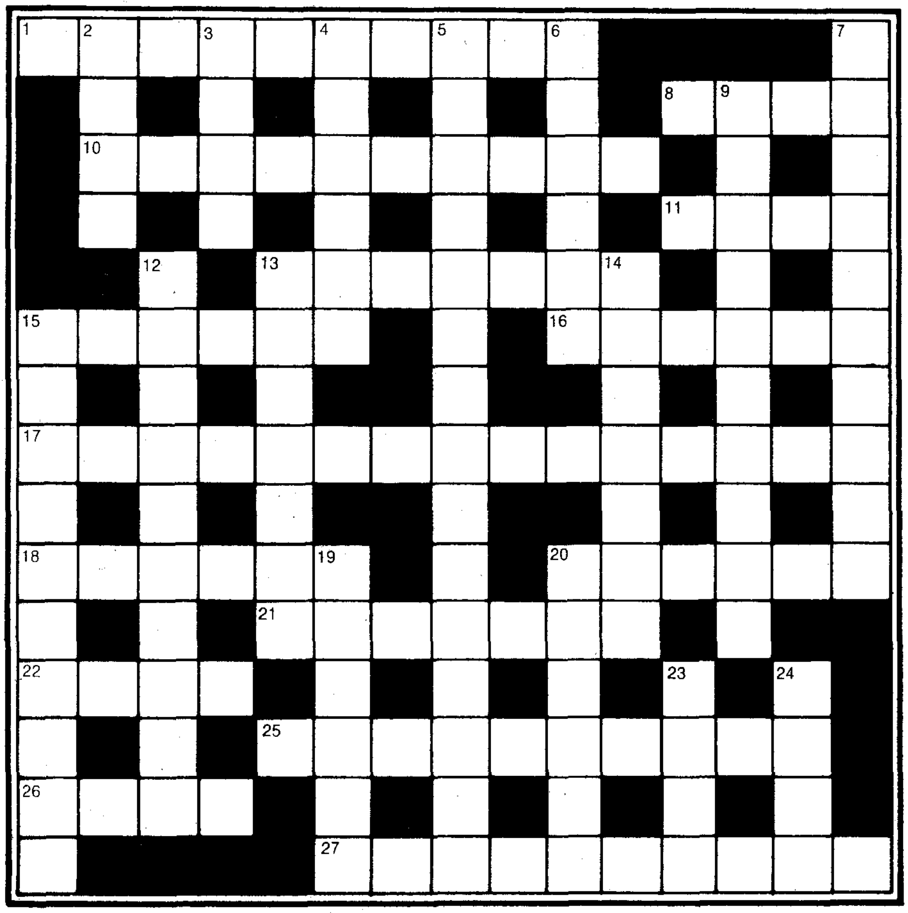
I discover Jean Louis is serving thin venison steak instead of the massive slab I had tasted earlier. "Jean Louis," I scold, "you have no respect for your customer." "But I do have respect," he says. "I respect their taste so I serve a big steak thin. Not a single person all week has ordered venison rare. Nobody wants rare kidneys. You don't know what respect means."

What can I say? I've learned a lot from Jean Louis. Now he's teaching me English. And if New Yorkers who really care about food don't go into Le Cirque and demand to be dazzled (preferably, call and order ahead), all this will be nothing but an exercise in ego.

Le Cirque, 58 East 65th Street, 794-9292. Lunch: $10.50 prix fixe, à la carte entrées from $5.50; noon to 3 p.m. Dinner: entrées from $8.75; 6 to 10:30 p.m. Closed Sundays. American Express, Diners Club. ■

WORLD'S MOST CHALLENGING CROSSWORD

FROM THE SUNDAY TIMES OF LONDON



Solution To Last Issue's Puzzle.

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S	O	L	D	E	R	S	■	R	E	D	R	E	S	S

Clues

ACROSS

1 Fix it firmly with points and the hermits will appear. (10)

8 Try to catch this? (4)

10 Single book here? (2, 3, 5)

11 Give a ring to a friend with this stone. (4)

13 Getting revolutions going. (7)

15 More paltry designer? (6)

16 Rated perhaps by society as dances. (6)

17 Mark of payment on the letter made by he-man's pretty pen! (10, 5)

18 Very warm the Spanish sun! Come and stay in these! (6)

20 Middle meadow mixture. (6)

21 Dallied while eating? (7)

22 Capital bit of Soho's local colour. (4)

25 Those with pleats get squeezed for air. (10)

26 It's not difficult to be free from pain. (4)

27 Brought the wrestling to a close and finished very tired? (5, 3-2)

DOWN

2 No indication of agreement during the recess. (4)

3 Thus reconstructed the buildings. (4)

4 Put the cigarette in the jacket. (6)

5 Mate's intention from this day forward? (2, 4, 3, 2, 4)

6 Thus take a fast time in the channel. (6)

7 Love between boy and girl in the pursuit of wisdom and knowledge. (10)

9 Little devil receives the French message that's inexorable. (10)

12 Art I safely devised to make up these romantic stories. (5, 5)

13 Several unusual shows. (7)

14 Informed it must be fed in a particular fashion. (7)

15 Good seats at the game for the strikers? (10)

19 Kind of short of money? (6)

20 Fellows deceased and heartless but set on the road to recovery! (6)

23 Work, without doubt, to the Italian (4) . . .

24 . . . and specifically it turns up making this wine. (4)

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Music/Alan Rich

HORNE OF PLENTY, 'PROPHETE' WITH HONOR

"...The Met has countered Meyerbeer's splotchy talents with a production far better than this pallid opera deserves..."

The Metropolitan Opera's revival of Meyerbeer's **Le Prophète** is a triumph of unbridled irrationality over artistic sense. Even the most ardent proponent for the exhumation of forgotten operatic repertory cannot find much in Meyerbeer's score that cries out to be heard. The musical style ranges from insipid to banal. The dramaturgy is laughable.

Yet, *Le Prophète* has returned to the Met in something easily mistakable for glory, and it is a wonderful show. To be able to say this is to point out once again the peculiar, self-contained ethic of opera wherein—as Anna Russell once bravely pointed out—you can get away with anything as long as you sing it. If operas of Meyerbeer trumpet their artistic inadequacy with almost every phrase, their power to generate another kind of drama, removed from any consideration of plot and compositional technique, is somewhat dazzling. That drama is in the voices of its interpreters.

That's one thing that is great about *Le Prophète*. The other thing is the incredible stageworthiness of the piece. Absurd though its plot may be, crude and obvious its dramatic strokes, Meyerbeer at least had the power to set up great scenes: big, spooky scenes; quasi-mystical scenes in which the emergence of sunlight after darkness is re-created as if so common a phenomenon had never before happened; scenes of blazing dramatic impact in which you find yourself forgetting to breathe for long moments. Now, it's perfectly true that other composers—Berlioz in *Les Troyens*, Bellini in that incredible last act of *Norma*—could make the same sort of thing happen on a stage, and invest it with music that stands up to scrutiny as an artistic entity. Yet, Meyerbeer—like Strauss and Puccini in generations to come—had an immaculate instinct for the magic of the living stage, and the power to place his mediocre talent in the service of the grand moment.

Anyhow, the Met has countered the blandishments of Meyerbeer's splotchy talents with finer production values than the score probably merits. Peter Wexler's stage designs have been influenced by such temporal considerations as low budgets and the need to design a production that could tour in something less than the ten circus wagons an authentic *Prophète* might require. Wexler has done a gorgeous job, one that exhales "intelligence" far more than "economy": skeletal sets, somber costumes on which the slightest dab of color makes a big statement. John Dexter's stage direction is beautifully adept at using people, not merely as clumps of New York choristers, but as elements in a drama. There is, in Dexter's and Wexler's work, a long and subtle study in how even the trashiest, gaudiest romantic opera can be dealt with in the face of today's economic realities.

LE PROPHETE

And then there is the singing, which on opening night was mostly marvelous. Whatever its musical lacks, the opera is built around the role that Marilyn Horne was born to sing: a passionate matron who doesn't need to kick up her heels or project ethereal allure, but who gets to pour out one line after another of pure, vocal gold. This happened, and it was stupendous. Renata Scotto sang the young Berthe with vocal intelligence, and some radiant passage-work that nearly covered the current shattering that one hears in her upper register. James McCracken's Prophet is raw-toned and lusty; I can name tenors who might project more elegance, a smoother control over top, light tones, but few with McCracken's power to punch home the big effect. In the larger roster of villains, Jerome Hines, Morley Meredith, and Raimund Herincx are rock-solid.

Henry Lewis is the conductor, and while there are no specific faults in his work, there are no particular virtues. It's a good, easy run-through, of a score that can hardly challenge the best in any musician: loud, brash, and nicely paced. Stuart Sebastian's choreography for the famous skating ballet is amusing, with people falling down a lot—something the Met corps has always had no problem doing.

The choreography that directed the labor negotiations that have now brought cancellation of the **New York City Ballet** season (and, quite possibly, the end of the company forever) is something that even George Balanchine himself couldn't have envisioned. The scenario runs something like this: Labor, periodically over the years, rattles its swords, scares a lot of people, brings matters to the brink. Then, at a time purely arbitrary, chosen for nothing but its decorative value, affairs suddenly go over the brink. Strike threats among performers have been a constant nuisance, and the majority of them get resolved with exquisite artistry exactly at the brink—the recent brouhaha at the Philharmonic being a case in point. But labor feels, possibly with some justification, that it must make the really big noise every so often, for fear of looking like the boy who cried "wolf."

Maybe the City Ballet had come to the end of its usefulness to the city. Maybe it's wrong for any company to keep on doing the same thing year after year, breeding a sense of deadly routine among its members and communicating that to the audience. But such decisions are not the province of organized labor. The Musicians Union was fully aware that, in trying to get its deal from the City Ballet management (or any artistic management), it was flogging a dead horse. Yet, it continued to flog.

Behind the union's cynical treatment of the ballet problem was the assurance that most of the players can—and already do—make good free-lance money in TV commercials and the like. The irony is that the same union is currently forcing the bulk of this business out of New York; the trend has recently become a rush. In screwing the public, the ballet orchestra has also screwed itself. ▬

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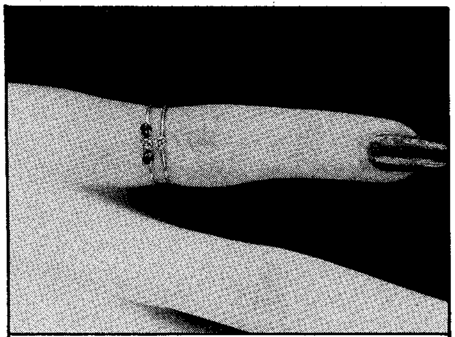

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RAVE REVUE

"...Three quarters of *Nightclub Cantata* is top-notch; it covers a wide range..."

The first time I came across music by Elizabeth Swados was at La Mama a couple of years ago, during one of Andrei Serban's stagings of some Greek play or other. The room, as I remember it, was full of flying bodies: actresses being thrown off balconies, things like that. Although I spent most of the evening cowering in protected areas, I do remember every now and then picking up a snatch of something that sounded like bad Carl Orff (*very* bad, in other words) to texts that sounded something like gratch, grotch, pook. I left with the firm resolve that the mysteries of Ms. Swados's art—to say nothing of Mr. Serban's—might be safer in other hands in the future.

But now there is **Nightclub Cantata** at the Top of the Gate, and with it comes reason for an upward evaluation of Ms. Swados's musical qualities. The show (which, by the way, originated last summer at that lively spawning ground, the Lenox Arts Center, which also sent us *The Club*) consists of twenty songs by this versatile young (25) composer, made into a fast-moving revue on and around a tiny front stage, sung by eight young people of extraordinary attractiveness to an accompaniment of piano and percussion. Ms. Swados is one of the eight; she also conceived and directed the show, and fills in from time to time (quite eloquently) on guitar.

There are a couple of clunks, as there would be in twenty of any composer's songs. Ms. Swados is not on very firm ground in simple love ballads, and the one or two in *Nightclub Cantata* are somewhat awash in sentimentality. There are also a couple of rather hysterically angry pieces that tend to fly apart from a failure to control their inner tension, somewhat the way so many Jacques Brel songs do. But a good three quarters of the material is absolutely top-notch, and it covers a wide range of expression, from a throaty inner rage ("The Applicant," to a text by Sylvia Plath, wonderfully done by a solo singer to a throb of drums) to a wild, antic hilarity ("Pastrami Brothers," a teeming spoof of all those vaudevillian acrobatic skits that could demolish the genre forever).

I liked virtually everything about the show: most of the songs, the easy way one piece runs into the next without a touch of the preciousness or plasticized charm that the "intimate revue" can so often generate, and the sense the singers generate of being genuinely happy with their material. It would be sheer meanness to name any one of these performers without giving the whole list, which numbers, besides Ms. Swados, Karen Evans, Rocky Greenberg, Paul Kandel, JoAnna Peled, Shelley Plimpton (aged not a hair since *Hair*), David Schechter, and Mark Zagaeski. The percussionist is William Milhizer; the pianist—who wiggles nary a facial muscle while pulling torrents of meaning from her instrument—is Judith Fleisher. Blessings on them all.

It may be a truism to say so, but the better show at the Harkness Theater these nights is, in fact, the picket line out front. Even there, however, the script is out of whack. The offense of **Ipi-Tombi** has nothing to do with whether or not the show enjoys the goodwill of the South African government. Even if it had been produced by Lester Maddox, the real rottenness of the show is its patronizing attitudes toward the ethnic life-style it purports to celebrate, the conversion of a vital, if depressed, culture into cute stereotypes, of exoticism into stage whimsy. *Ipi-Tombi* is about African life the way *Hiawatha* is about the culture of American Indians. Actually, in its overall quality and import it resembles most closely some of those cutesy Israeli shows that sporadically flit across the scene—e.g., the recent, wretched *Don't Step on My Olive Branch.* I wonder, therefore, how accidental it is that this new show's producers are, in fact, Israeli.

The songs—sweet, simpering, and tedious—are by Bertha Egnos, whom the program identifies as a London-trained Johannesburg grandmother; the lyrics are by her daughter, Gail Lakier. Sheila Wartski's choreography is pure Radio City–ethnic. Somewhere along the line there are dabs at a simple-minded plot, which I will spare you. Darkness at the Harkness continues to cast its pall. **—Alan Rich**

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Movies / John Simon

'PROVIDENCE': IMPROVIDENT, IMPRUDENT, IMPOSSIBLE

"... *Providence* is Alain Resnais's first unmitigated disaster. The only sizable contribution to the film is made by John Gielgud ..."

Love triangle: *A scenario involving David Warner, Ellen Burstyn, and Dirk Bogarde develops in the imagination of John Gielgud in Alain Resnais's* Providence.

Alain Resnais is a filmmaker I have always wanted to like; he has, after all, made the documentary *Nuit et brouillard,* which, along with Paul Celan's poem, "Todesfuge," is one of the two best artistic treatments of the death camps I know of: elegiac yet restrained, understated yet terrible. But apart from this powerful short film, how many sometimes interesting but ultimately irritating full-length failures Resnais has given us.

There was *Hiroshima, mon amour,* which started so well, and treated time and space in such truly innovative fashion, only to turn into simplistic propaganda and end in dragged-out dreariness. There was *L'Année dernière à Marienbad,* where style was everywhere, but no amount of it could cover up the pretentious banality of Alain Robbe-Grillet's script and the fatuous mystification it exuded. There was *Muriel,* a sincere attempt at coming to grips with the tragedy of Algeria in oblique and personal terms, but Jean Cayrol's script was not up to the task it set for itself, and Resnais's mania for fragmentation and time-scrambling was too much for the slender narrative.

Then came *La Guerre est finie,* a try at a more commercial film with a more commercial scenarist, Jorge Semprun; despite good performances, it was never far removed from middlebrow banality. *Je t'aime, je t'aime* represented Resnais's obverse, anti-intellectual side—his obsession with comic strips and dime novels—and was basically a piece of trivial science fiction gussied up with feeble metaphysical cant. Most disappointing of all was *Stavisky,* where an absorbing real-life story was turned into an interior decorator's fantasy, with some irrelevant Trotskyana added to give the film pseudosignificance. The script, again, was by Jorge Semprun (who has contributed his highfalutin obviousness also to the films of Costa-Gavras, in whom, however, he has found a perfect match), and seldom has fiction so trivialized fact.

Still, there remained the Resnais of *Nuit et brouillard* and some other nicely turned short films; meanwhile I had also met the man and found him quietly appealing. So when a new film of his comes along—**Providence,** in this case—I cannot encounter it without expectations engendered by his manifest directorial contributions and a certain intelligent seriousness, barring that fascination of his with Dick Tracy, Harry Dickson, and the like. Alas, *Providence,* Resnais's first English-language film, with a script by the playwright-scenarist David Mercer (best known here for *Morgan!*), strikes me as his first unmitigated disaster. There is not even the cinematography of Jean Boffety or the beauty of Olga Georges-Picot that palliated the absurdities of *Je t'aime, je t'aime.*

It is always a dangerous thing for two obsessive types to join hands. Resnais has an absolute horror of linear narration, which obliges him to graft stylistically jarring flash-forwards onto such a simple tale as *La Guerre est finie,* or compels him to insert gratuitous bits of Trotsky into *Stavisky,* making that film into a kind of Stoppardian *Travesties* without the humor. Mercer, on the other hand, seems wedded to the tiresome notion that this society drives decent chaps crazy, but that their craziness is better than other people's sanity—an oversimplification and distortion of complex truths with lasting appeal for simpleminded audiences, as witness the tenacious popularity of *King of Hearts* and much similar claptrap. Of this ilk were *Morgan!,* how forgotten now for all its quondam success, and several other Mercer works, notably *The Governor's Lady,* where the governor turns into a gorilla, just as the eponymous Morgan had donned a monkey suit and proceeded to behave in ever more antisocial ways.

In *Providence* no one turns into an ape, but some people turn into hairy creatures, possibly werewolves, even if it subsequently emerges that this happens only in the imagination of the dying old novelist, Clive Langham (John Gielgud), who is the partially hidden narrator of the first four fifths of the film. But if these were only the boozy fantasies of a moribund ex—*bon vivant* and sophisticated author, the result might be quite amusing. Unfortunately, social and even religious allegory pullulates throughout. The novelist who pulls the strings of this imaginary plot is not only a father; he is also, in certain senses, *the* Father, an always seemingly dying but never dead God, with two more or less prodigal sons, a dead wife named Molly (short for Mary?), and a mansion called Providence.

The old man imagines a convoluted scenario involving a love triangle made up of Claud (Dirk Bogarde), his legitimate son, who is or appears to be a ruthless district attorney; Kevin, his illegitimate son (David Warner), who is or appears to be a soldier-turned-revolutionary; and Claud's wife, who is or appears to be Ellen Burstyn, a fish out of water in these highly stylized Anglo-French surroundings, and giving her one thoroughly bad performance in a distinguished career. This is the sort of part that Delphine Seyrig could, and usually did, play in her sleep, but which (I am guessing) does not jibe with Miss Seyrig's newfound feminist militancy. Claud has an affair with an older woman (Elaine Stritch), who may be entirely a figment of Clive's imagination and is an alter ego of Molly, even though she resembles Clive in that she, too, is dying of an incurable disease.

These fantasies, which form the insubstantial substance of the film, are sometimes interrupted by concentration-camp or police-state nightmares of the bibulous oldster, intended, I suppose, as the apocalyptic side of this film about the decline of the bourgeoisie, heightened even beyond the expressionist main texture of the film. To all of this, the concluding sequences add a kind of bittersweet, realistic descant. Matters are not helped, however, by the first four fifths of *Providence* being something like Noel Coward rewritten by Harold Pinter, and the last fifth like David Storey rewritten by Arnold Wesker.

You may have gathered that the worst thing about the script is its tone, situated at the intersection of drawing-room comedy with existential undertones, social satire with ominously metaphysical overtones, and high camp. I submit the following examples for your consideration without comment, for none is needed. "Kevin, I'm not overawed by the universe." "Going to meet an old flame, carrying a thundering prick." "You look well."—"I'm dying." "We [spouses] live in a state of unacknowledged mutual exhaustion behind which we scream—silently."—"Sounds binding." "Do you approve of violence, Miss Boon?"—"Certainly

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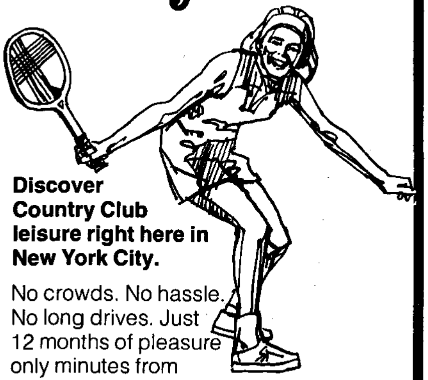

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"...*The Day That Shook the World* is everything a historical film should not be..."

not!"—"Neither do I. (Pause) It reeks of spontaneity." "Do you like the way he masticates?"—"I am more interested in the way he fornicates." "What, then, is this huge, huge sense of spiritual emptiness?"—"Triviality." "I once knew a woman with tits like a spiral nebula." "The point about being conventionally unconventional is that it provides a mask behind which one can live in peace—relative peace." And so it goes, reams and reels of it.

To this, Resnais adds his own trickery, such as a camera endlessly prying into treetops and shrubbery, cityscapes carefully depersonalized so as to become a mythic Anywhere, bits of brutalist architecture, elaborate and overpowering interior decoration (Claud Langham's home is made to combine the less endearing features of a mausoleum and a set of catacombs), a terrace in front of changing painted backdrops that disorient us, an irrelevant character popping up in inappropriate locations, identical speeches repeated in different settings, and so on. There is some cleverness in the way the shots are assembled, and Jacques Saulnier's décor as photographed by Ricardo Aronovitch is impressively oppressive, but it all comes to very little. "How do you regard suicide?" somebody asks. "Terminal," is the supposedly witty answer, and this kind of filmmaking is, I am afraid, pretty terminal too, especially as embalmed by Miklos Rozsa's bombastically old-fashioned score.

There is also a certain insistence on unnecessarily unpleasant details, such as an extremely realistic post mortem performed on one of the actors, with whose inner organs there seems little reason to acquaint us in such loving detail. Nor is there a pressing need to show us Gielgud on the toilet, stuffing suppositories into himself, and belching—although this last may be David Mercer's *hommage* to one of his stage works, *Belcher's Luck.*

Dirk Bogarde is not particularly good at sophisticated comedy, something resembling which he is mostly called on to do here; David Mercer is a little too pat in his rendering of the Mercerian crazed rebel, whose archetype he created in *Morgan!* Kathryn Leigh-Scott is pretty, but present only briefly and with nothing to do; there are also cameo appearances by two very fine dogs I take to be Belgian tervurens and an enchanting hedgehog, but the only sizable contribution is made by John Gielgud. He alone wins out over the material, and makes old Langham funny, touching, and even, for the most part, believable.

Veljko Bulajić is Marshal Tito's favorite director, and he goes in for large historic canvases of an epic character and with, whenever possible, international casts. His *Battle on the Neretva* was a gigantic tribute to a partisan victory in World War II—a film in whose enormous magnitude there rattled around a pea-sized brain. Though it seemed to have scant historic value, it had some paleontological applicability, demonstrating why the dinosaurs died out. Now Bulajić is back with **The Day That Shook the World,** based on a script he co-wrote with another Yugoslav, and which was then anglicized by Paul Jarrico's adaptation and questionable British dubbing. This time the subject is the assassination of Archduke Ferdinand at Sarajevo, which precipitated World War I.

The movie, produced by the hapless Oliver A. Unger (strictly from Unger), is a model of everything a historical film should not be. It does not make historical and political data sufficiently clear, it does not involve us in the lives of the participants, it invents some cliché figures (like the Bosnian patriot Šarac, named after a legendary horse and showing rather less intelligence) and stereotypical incidents, and it is shot with a dogged literalness and ponderosity that, though the subject is nominally libertarian, should endear it to all authoritarian heads of state. If you want a more informative and believable account of these events (even though it, too, is fictionalized), I can recommend Hans Koning's novel *Death of a Schoolboy.*

Archduke Ferdinand is played very decently under the circumstances by Christopher Plummer; Florinda Bolkan is regal as always as Duchess Sophie; and Maximilian Schell gives one of his more routine performances as the noble Šarac who does not break under the cruelest tortures. The various Yugoslav actors appear to be able enough, except that Gavrilo Princip and his chums look a bit too mature for high school kids, and their having been dubbed by perfect British public-school voices is, to say the least, undermining. The cinematography by the Czech cameraman Jan Čuřík is undistinguished but competent; the music by Juan Carlos Calderón and Libuš Fišer is beastly. But the Bosnian land and townscapes—all too sparing as they are—are quite wonderful. ▬

SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Furnishings—This SoHo store is having its first major sale to celebrate its growth. A special purchase of a famous-brand sofa bed offers the full-size mattress, sofa in either tuxedo or Parsons style, both styles covered in brown velvet, list $539, here $399; queen-size sofa bed with solid-oak butcher-block arms, covered in heavy Haitian cotton, list $704, here $499; rattan étagère with glass shelves, 32" by 14" by 80", list $325, here $194; copy of the Wassily chair in chrome and brown or black Naugahyde, list $169, here $99; modular seating group by Directional in a vast array of fabrics (wool, printed velvet, heavy handwoven Haitian cotton, more), all at the same prices: ottoman, list $254, here $125; armless section, list $350, here $175; corner section, list $414, here $195. BankAmericard and Master Charge. *The Furniture Warehouse, 471 Broadway near Grand St. (925-0906); Mon.–Fri. 10 a.m.–6 p.m., Sat. 10 a.m.–4 p.m., Sun. noon–4 p.m.; thru 2/16.*

Silver—This jewelry firm is closing out all its sterling jewelry to make more room for gold. Necklaces, chains, bracelets, rings, pendants, earrings—all at cost. A heavy cuff bracelet set with fossils, very contemporary, was $144, now $99; handwrought cuff, was $76, now $55; 2-piece handsome neck ring and heavy jasper pendant, was $165, now $121; silver rings set with malachite, were $36–$42, now $19.95–$24; hammered-silver large hoop earrings, were $18, now $13.75; 24" plain chain, was $8.95, now $4.75, etc. Master Charge and checks accepted. All sales final. *Edna Nelkin & Goldie Blum, Inc., 790 Madison Ave. at 67th St., Room 205 (249-0681); Tues.–Fri. 10 a.m.–5 p.m., Sat. 10 a.m.–4 p.m.; while stock lasts.*

For women—This wholesaler/exporter carries over 300 brands of women's clothing, most very famous labels. Price tags are close-quoted, so you must ask the price of each garment. (It is usually about half of retail, and this clearance of fall and winter garments lowers prices further yet, to cost or a few dollars above.) We saw a poplin wrap storm coat, completely lined and collared with opossum, retail $500 and wholesale $307, that is now $275.75. A beige worsted blazer suit, retail $300, wholesale $109.75, is now $89.75; a very famous wrap-style jersey dress, $63.25 wholesale, now $45.75; famous-brand knit pantsuit, wool-and-polyester blend, now $49.75; 3-piece gray flannel suit, wholesale $102, now $75.75. Slacks, skirts, blazers, etc., at similar markdowns. Sizes 2–24½. Most labels left in. Checks accepted; no credit cards. All sales final. *Ms., Miss or Mrs., 462 Seventh Ave. near 35th St., 8th floor (PE 6-0557); thru 2/28.*

Send suggestions for Sales & Bargains to Leonore Fleischer, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*

Outerwear—Rugged-looking sheepskin jackets by Buckboard, about knee-length, were $300, now $175; down ski jackets by Antler in beige or brown ombré stripe, were $80, now $49.99; these 2 may be worn by either sex. For men, a 2-piece plain leather suit (jacket and trousers), was $355, now $225, in a range of sizes. Also, some lucky finds in odd sizes of boots at good markdowns. Major credit cards, checks accepted. Exchanges, no refunds. *"Say Yes," 1628 Second Ave. near 84th St. (472-9351); Mon.–Sat. 9 a.m.–7 p.m., Sun. noon–5 p.m.; while stock lasts.*

Consumer Aware

Blood insurance—If you donate a pint of blood at the Lenox Hill Hospital Blood Donor Center, 130 East 77th St. (call 794-4103 for appointment), you, your spouse, and all your dependent children under 19 are entitled to free unlimited replacement anywhere in the U.S. or Puerto Rico for 1 year. Donations may be made as gifts in others' names.

Hot line—A new service, "Call and Tell," is offered free to Westchester residents and others by Kaiser Handi-Book Publishers of Port Chester, N.Y., publishers of community classified telephone directories. If you want to locate an object or service, call (914) 937-6775 and "Call and Tell" will endeavor to help you while you are on the phone, or phone you back, usually within the hour. I gave it an acid and a less-than-acid test, and found the young women who answer the phones to be bright, courteous, and helpful. They located a batik class in under half an hour and phoned back promptly, and are still racking their brains to find me a very special breed of cat that may not exist in the USA at all. ■

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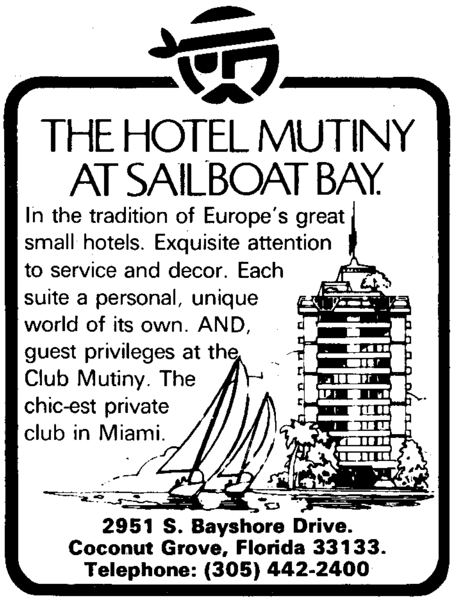
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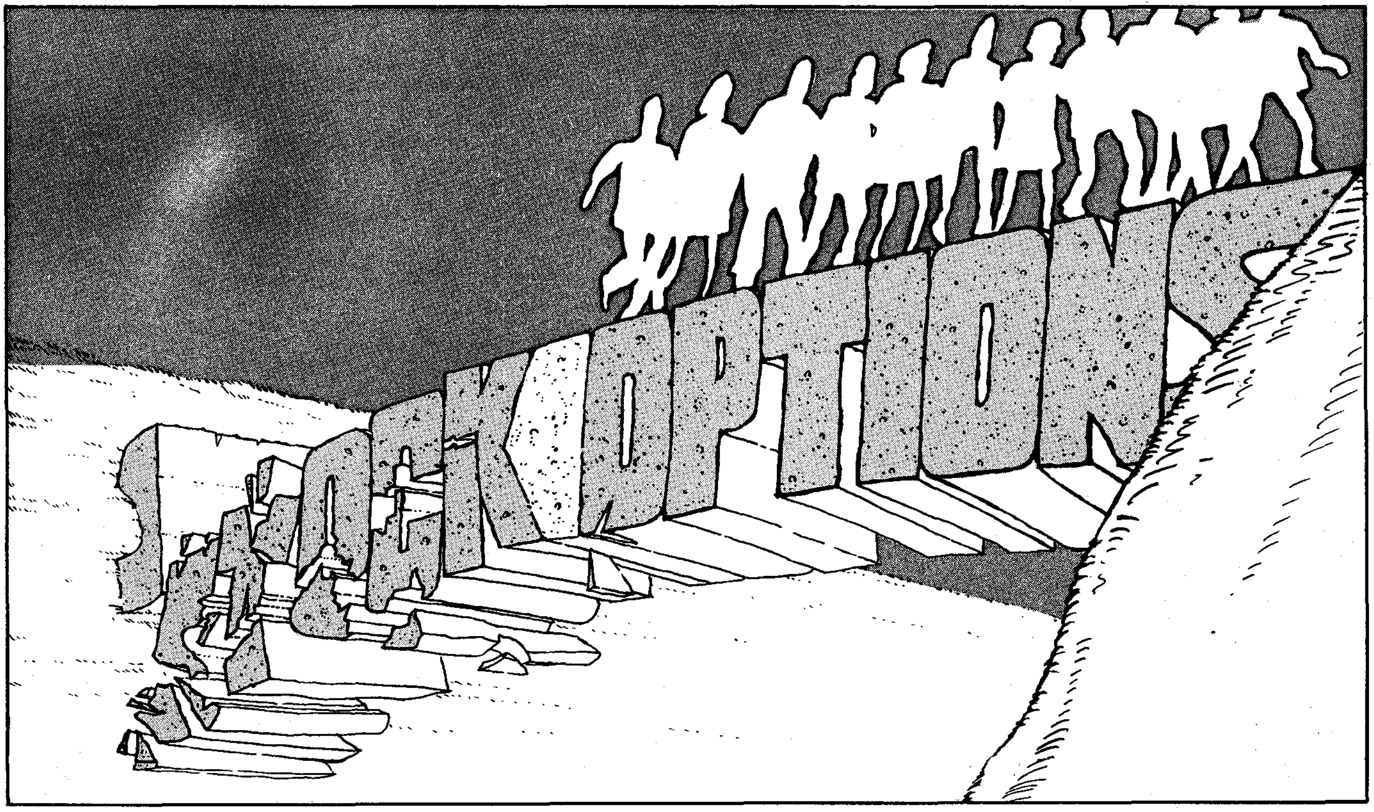
Your Own Business / William Flanagan

STOCK OPTIONS: WHEN IT PAYS TO EXERCISE

"...According to a prominent financial counselor, many people make a mistake in waiting too long to exercise their options..."



Sell Those Options

If you hold any stock options from your employer, and you think the company's stock price will rise well above the option price, there is a strong case to be made for exercising your options as soon as you can and then holding the stock.

One reason was made painfully clear to staff members of *New York* Magazine recently when NYM Corporation was taken over. Employees who quit can no longer exercise their stock options, of course, nor would they have been able to had they been fired for cause. (There were no recriminations about the short-lived walkout, however. It only proved that despite writers' delusions, the lunatics do not run the asylum.)

The other reason in favor of exercising them is related, and perhaps more significant: the tax bite. You pay a lot less in taxes on profits realized from the sale of stock held long enough to qualify as a long-term capital gain. This year, the holding period is nine months, up from six months last year. In 1978 the period will be twelve months.

Example: Suppose you held, as some *New York* employees did, options on 1,000 shares of your company's stock at $2.50 per share. Now the stock is being bought at $8.25 per share.

Assume you had worked for the company for a sufficient period of time and had exercised all your options at least nine months ago. (Depending upon the terms of your option agreement, you may have to wait a period of two years or more to exercise all your options.) Let's also assume that you are the head of your household, and have a taxable income of $25,000 per year. If you were now to sell your stock at the higher price, you would realize a long-term capital gain of $5,750 on the stock sale, minus commissions. Provided you have no other outside income from any other investments, when you file your 1977 tax return in 1978 you will have to pay $1,150 in tax on that profit.

If you had not held the stock for at least nine months, however, the entire profit would be taxed as ordinary income. Thus, if you are in the 40 percent bracket, you are liable for $2,300 in federal tax on the $5,750 short-term gain—twice the bite of that on a long-term gain.

The sting is even worse if you are in a higher income bracket. The employee earning $50,000 per year with 1,000 shares would pay $3,277.50 in federal tax on the $5,750 short-term gain, versus only $1,437.50 if he had owned the shares longer than nine months.

If you are in a much higher bracket—earning, say, $75,000 to $100,000 or more—the spread between the taxes on short- and long-term gains narrows somewhat because of changes in the new tax law. In effect, the former is lower and the latter higher. But the amount of tax in either case is well above 50 percent.

According to Jim Conway, president of Ayco Corporation, an Albany-based firm that does financial counseling for

Illustrated by Paul Richer

hundreds of senior executives, many option holders make a serious mistake in waiting too long to exercise their options. And the stretch-out of the period required to qualify for capital gains—from six months last year to twelve months next—only aggravates the matter. If you are an officer of the company, there can be further complications too.

Under SEC regulations, "insiders" who exercise options must wait six months before they can take delivery of stock on which they have exercised options. Then they must wait nine months more (if in 1977) or twelve months more (if 1978 or thereafter) before selling the stock if the profit from such a sale is to qualify as a long-term capital gain.

Note: The pace of corporate takeovers has been picking up rapidly of late, especially among very large corporations, in everything from publishing to energy to manufacturing, according to Ed Lacroix, financial editor of *Mergers & Acquisitions.* "You can buy a lot of companies now for only book value, or five to six times earnings, so the investment needed to buy can be recovered fairly quickly," he notes.

Mail Chauvinism

There's no doubt about it: It amounts to mail fraud, which is a federal offense punishable by a fine of up to $500, up to a year's imprisonment, or both. But an astute reader has pointed out an ingenious way of posting letters without buying stamps.

The trick is quite simple—reuse uncanceled machine-metered envelopes. Cut the corner of the envelope away, keeping the Pitney-Bowes meter stamp intact. Then paste it on the letter you wish to send. Metered mail is paid for directly by the sender. The sender's machine is set by the U.S. Post Office with a given amount of mail-stamping capacity, and the user simply imprints the P-B. stamp on his mail and sends it out. It is not usually canceled by postal authorities, so the meter stamp you receive can be snipped off and used in lieu of a conventional stamp.

The reader who drew this to our attention did so via such bogus "stamps," and we mailed out several letters to ourselves to test it. All such posted letters were received on time.

Plumb Tired

A plumber recently charged a Queens woman $15 to replace a 10-cent washer in a leaking faucet. And came four days late. Enough said. For $1.50 you can buy a *Step-by-Step Plumbing Guide*, published by Rockwell International, which makes, among other things, plumbing tools. The 44-page booklet is clearly written and illustrated, and shows you how to handle a number of common plumbing problems, including leaking faucets, stopped drains and toilets, and frozen pipes, and how to replace fittings and faucets.

It also includes a layman's explanation of how all those pipes in your house work. Write Plumbing Guide, P.O. Box 255, Pittsburgh, Pennsylvania 15230.

Cashing In a Dummy Portfolio

Beginning investors often play the market vicariously—accumulating a dummy portfolio of securities and "playing" it over a period of time—without actually buying any stock. If they do well, they start investing. Alas, many investors do much better with the dummy portfolio than with the real McCoy.

Now Value Line is running a contest which makes it possible to cash in on a dummy portfolio. The contest, which offers $100,000 in prizes, including $10,000 for the top award plus 499 other cash awards, is open to anyone, Value Line subscribers or no. There is no entry fee, but only one entrant per household is permitted.

Each contestant has to pick a group of fourteen common stocks from among the 1,600 followed by Value Line, using risk guidelines specified in the contest rules. Winners will be decided on the basis of highest total return—dividends as well as price action of the stocks. The six-month play period starts in May.

For information concerning the contest, write Value Line, P.O. Box 5131, New York, New York 10017. Registration closes March 28.

Cure for the Uncommon Cold

These are the times that try public-relations practitioners' imaginations. Coffee going up dramatically. Bitter cold gripping most of the country. One result: a suggestion for stretching your daily cup of coffee and "curing" your cold. Oh, yes. The cure insists upon the use of the P.R. man's product, Virginia Gentleman bourbon.

The potion is suggested by Robert E. Lee IV (yep, it's the same family; he's a great-great-grandson), vice-president of A. Smith Bowman Distillery, located outside Washington, D.C.

Drink one third of a cup of coffee, then fill the cup with bourbon. Drink a third of that, and again refill with bourbon. Continue sipping and refilling until you feel better. ■

What Dual owners know about their turntables that you should know about yours.

Most present Dual owners started with a less expensive brand. Then they learned how much the tonearm could diminish the sound and life of their records. And since there's no way to repair a damaged record, they decided to entrust their records in the future to nothing less than a Dual.

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ART

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ENTERTAINMENT

Singles—Food Lovers' Festival—1/30/77, 6-10 p.m. Williams Club, 24 East 39th. $6.

David Marash, WCBS-TV News Anchorperson, guest. Socializing, Refreshments. Monday, January 31st - Singles, Temple Israel, 112 East 75th Street, 7:30 p.m. - Donation $4.00.

College Background Singles Only—Newsletter of pre-screened, higher quality singles events. Also, our own tennis club with bio-feedback instruction. Free sample. PARTY VINE, 204 East 77th, NYC. 861-4144 anytime.

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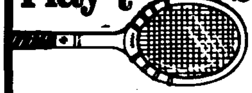

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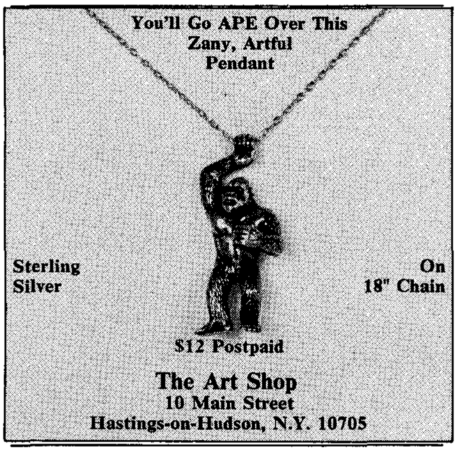

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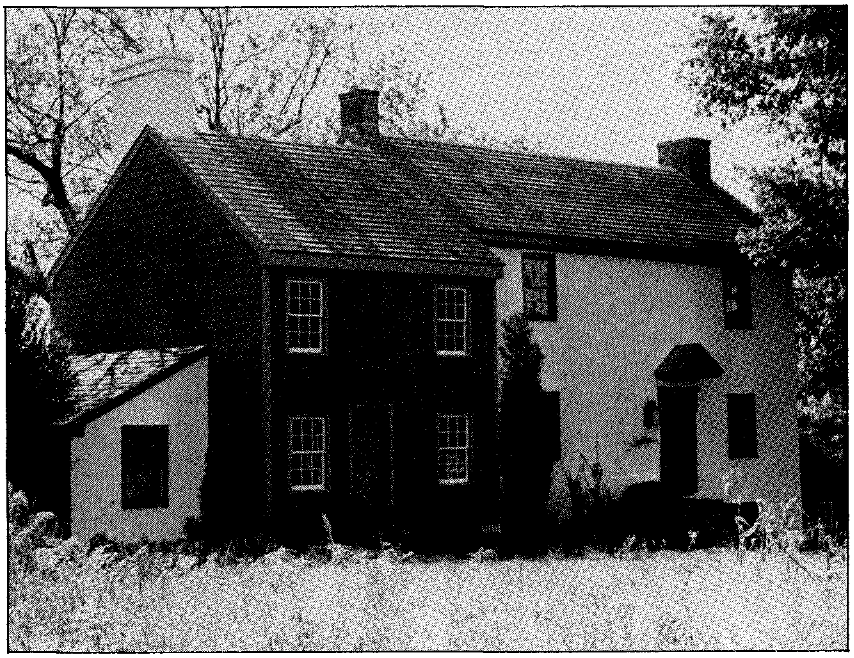

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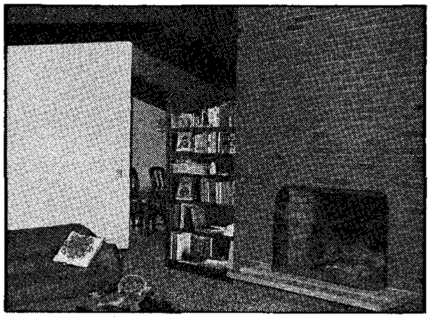

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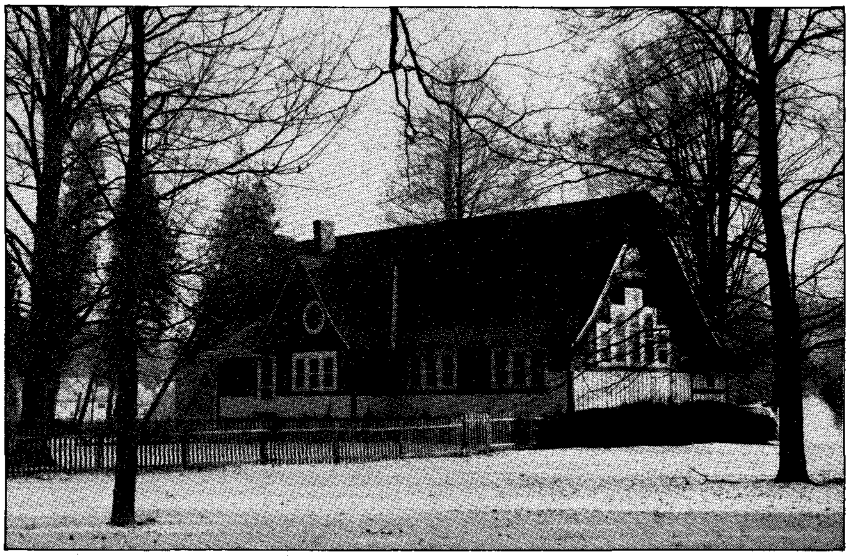

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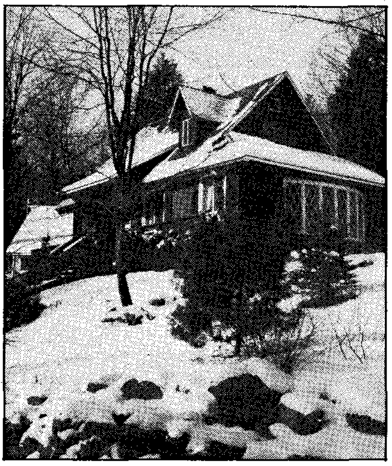

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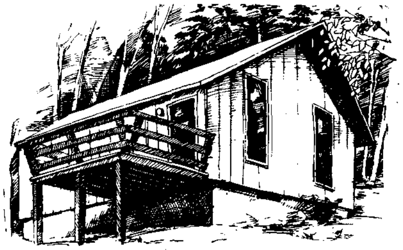

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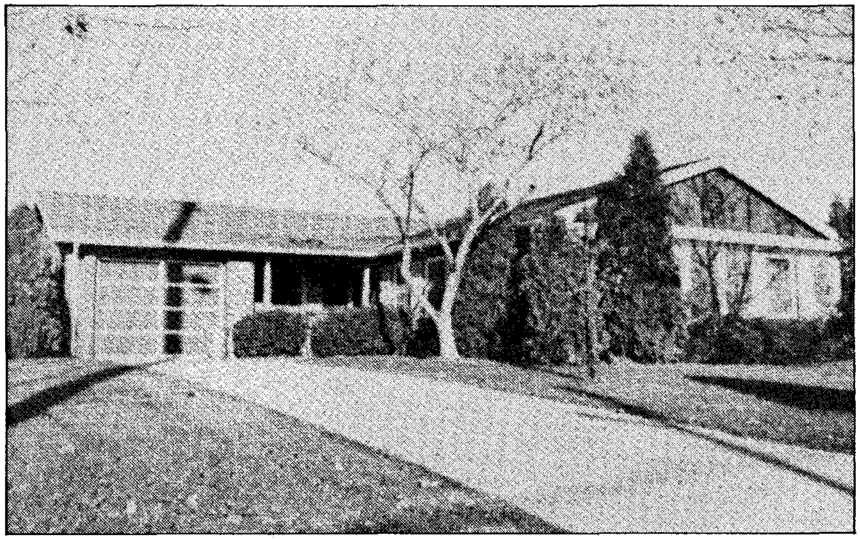

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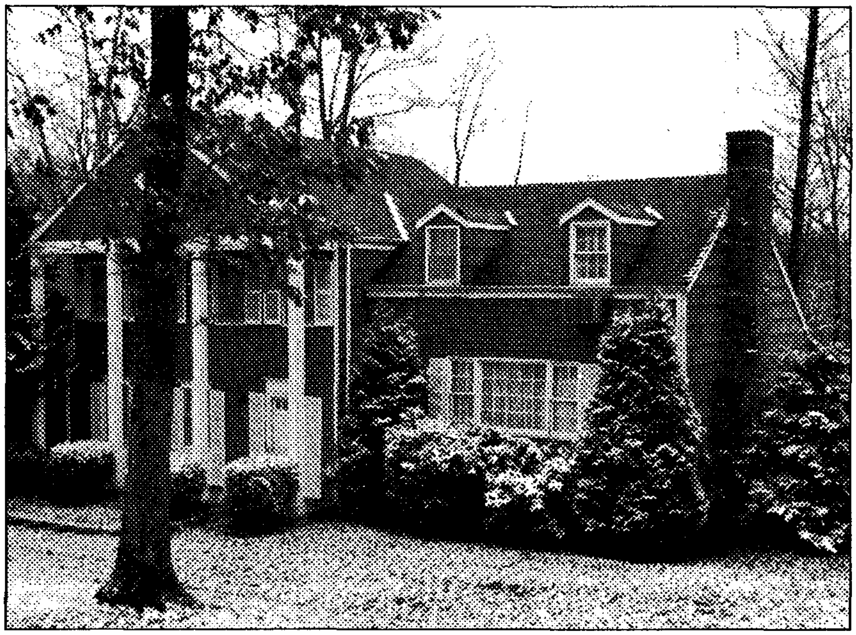

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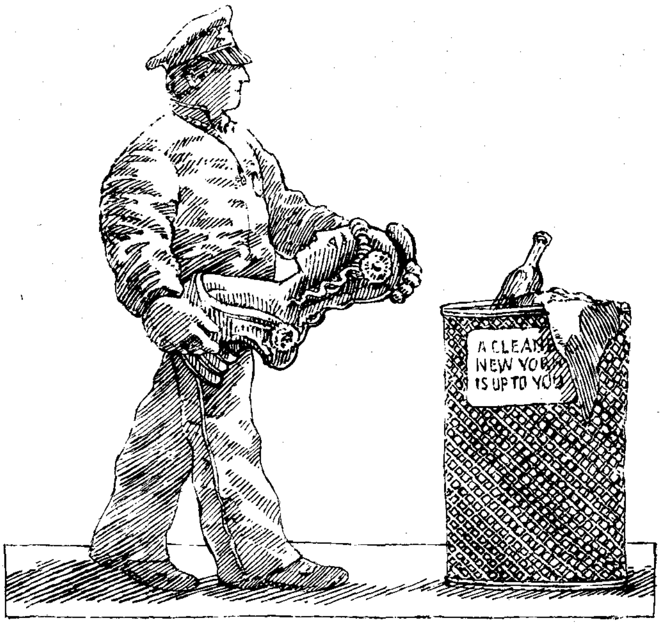
ABU DAOUD AND SOME DOUBTS ABOUT THINGS FRENCH

"... From one end of our country to the other, there was fury. The last straw of French self-serving hedonism had come ..."

The other night, following France's incredible release of Palestinian guerrilla Abu Daoud, I proposed, on *The Barry Farber Show,* an immediate boycott of French goods. One of my fellow guests on the program, Bob Guillaume, who plays Nathan Detroit in the black revival of *Guys and Dolls,* did not seem as concerned—despite my telling him that no country had done more in proportion to resources for the emerging nations of Africa than Israel had. Finally I told Mr. Guillaume that maybe he'd go just part of the way and do three simple things—stop drinking French wine, stop traveling Air France, and change his name to "William."



There was something about the "Guillaume" to "William" proposal that led me, after the broadcast, to further irregular thoughts about our French verbiage. France itself, of course, has always occupied a special "social" place in America. "Good Americans," it used to be said, "when they die, go to Paris." But when it comes to the French language, our social subservience is almost total. American private schools have for generations virtually majored in French. Indeed, it is possible to graduate from one without speaking English, but not without speaking French—and speaking it, of course, only with the socially approved uvular *r*. Our entire *haut monde* is French, from our *débutantes* and our *belles* and their *beaux* to our *jeunesse dorée* and our *nouveaux riches,* from our *parvenus* and our *arrivistes* to our *fiancées* and even our *mariages de convenance.* Its *savoir-faire* is French and so are its *faux pas*—and if it is necessary to have a certain *je ne sais quoi* about it all, and even a *comme il faut, cela,* as we say, *va sans dire.*

With all this solicitude about things French, however, grew gnawing doubts: the French in World War II; Vichy; France reneging a dozen or more years ago on the promised, and paid for, fighter planes for Israel. For decades after World War II, Americans had bad experiences in France—paying outrageous prices for the privilege of being insulted. Well, forget it. Just remember another France—the French pilot at Entebbe, the French underground in World War II, Gallieni's taxicab army at the Marne, the stand at Verdun.

But no more. From one end of our country to the other, there was fury. The last straw of French self-serving hedonism had come. In vain did French Minister of the Interior Michel Poniatowski warn, "France does not preach at others. In return it should not be preached at." Such a "warning" was merely a tasteless compounding of the cowardice that not only led France to do the deed in the first place but also to cover it with double-excuse double-talk—i.e., that the Israelis could not have Daoud because the crime had not been committed on Israeli soil or—and I quote—"by an Israeli"!—or that Germany could not have Daoud because it didn't ask for him by the false name under which he had been arrested. And also that "the West German Government had failed to send word through diplomatic channels . . . that papers would be following." When people or governments give you more than one excuse, one thing is certain—they are lying.

It now appears, says one authoritative report, that Giscard d'Estaing called in both Poniatowski and Minister of Justice Olivier Guichard and told them to get rid of Daoud and get France off the hook—the "hook" being, of course, M. Giscard d'Estaing's scheduled visit to Saudi Arabia, his sale of 200 Mirage warplanes to Egypt, and the opening of an office of the Palestinian Liberation Organization in Paris. Giscard d'Estaing, the same report said, "is patently hoping to find some role for France in a future Middle East settlement."

The president of France has made a curious start in such a role—to let off scot-free a man who had publicly boasted of masterminding the massacre of eleven unarmed athletes. Even former French Prime Minister Couve de Murville, one of the chief architects of France's pro-Arab policy, could not stomach it. "I am always saddened," he said, "when my country loses face."

The question, of course, is not so much of face as of backbone.

It will be interesting to note just how many American fashion buyers show up in Paris this week for the semiannual showing of *haute couture* clothes. And just how much space French fashion gets in the New York *Times, WWD, Vogue,* and *Harper's Bazaar.* And on another level of the good life, how many of us will resist laying in a few bottles of "unassuming" but tasty little French wines over the coming months.

Good Americans may still, when they die, go to Paris—but perhaps now not until then. Maybe my Boston cousin, Helen Choate Bell, said it best years ago. "The French," she said, "are a low lot. Give them two more legs and a tail, and there you are."

I apologize to any offended animal.

Illustrated by chas b slackman

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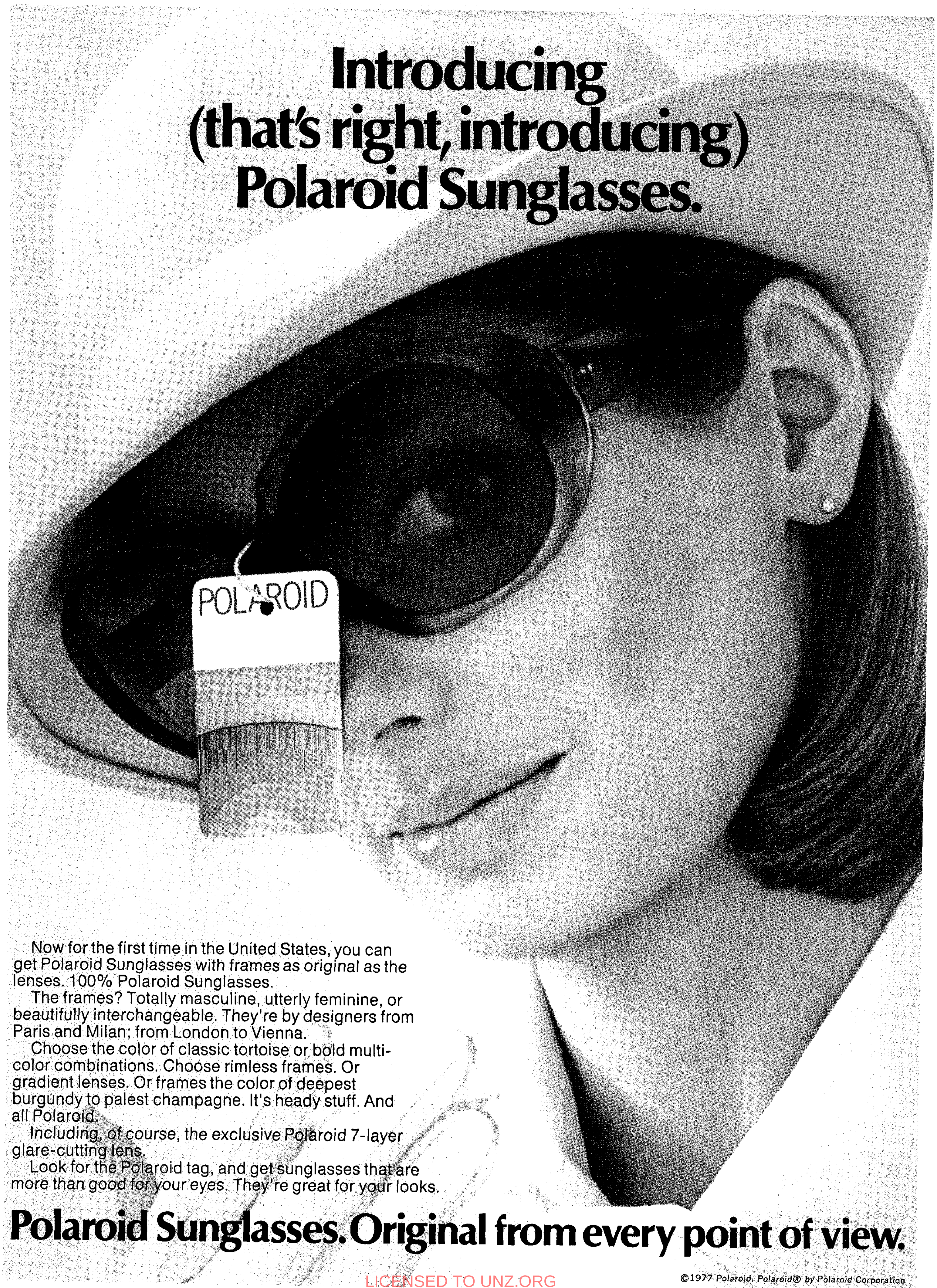

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